

THE ILLUSTRATED LONDON NEWS



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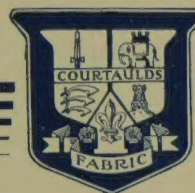
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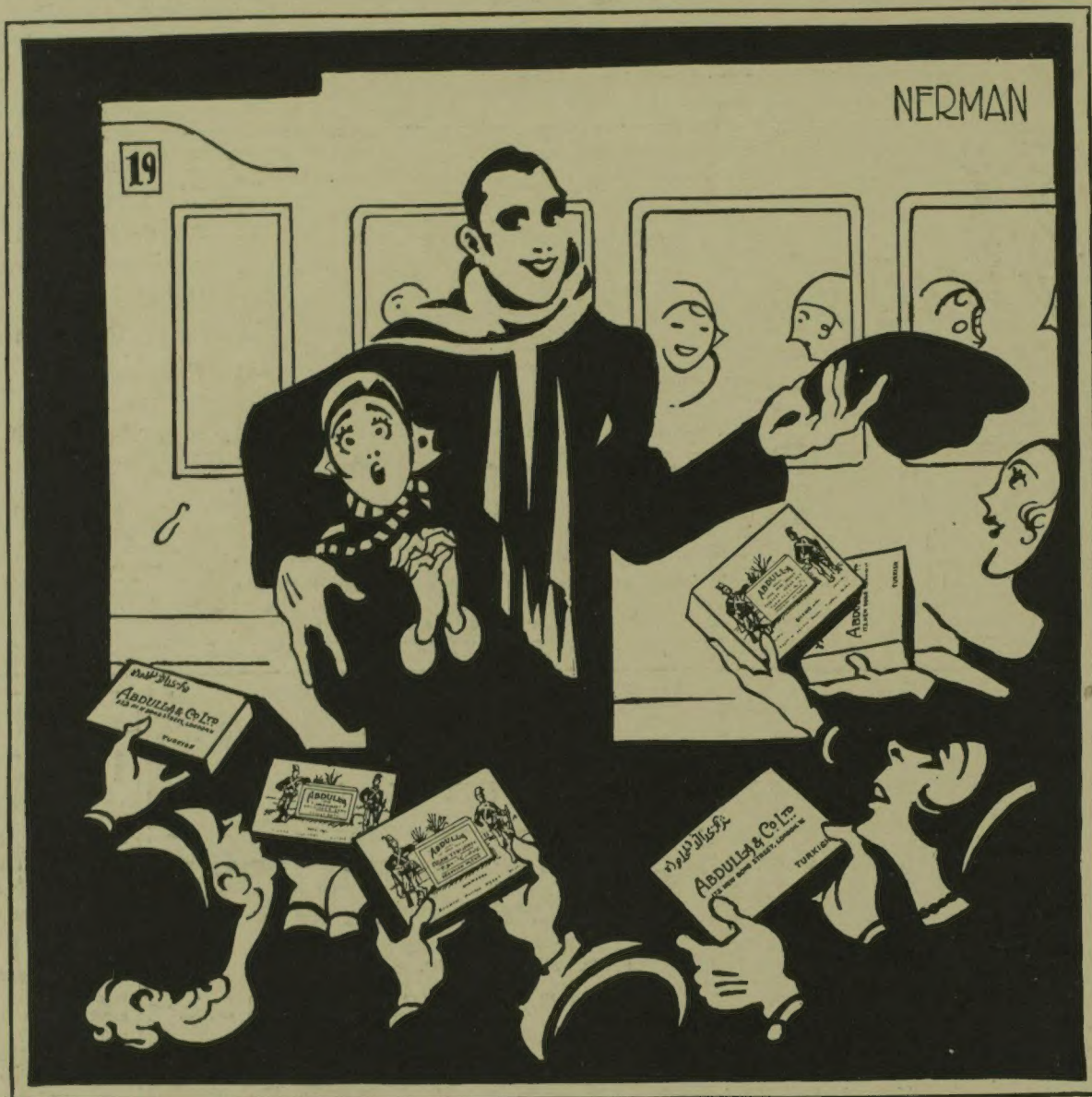
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Where lovely Ladies flutter like frenzied butterflies,
I—Marcus—am the magnet that draws adoring eyes,
The same romantic Darlings would seem to meet my train
In Paris, Rome or London—and worship me again!

On every crowded Platform I park my timid wife
To shield me from embraces and death amid the strife,
And though I love my Public I wish with wild regret,
They'd stop at home and *MAIL* me Abdulla's Cigarette.

—F. R. HOLMES.

ABDULLA SUPERB CIGARETTES

VIRGINIA

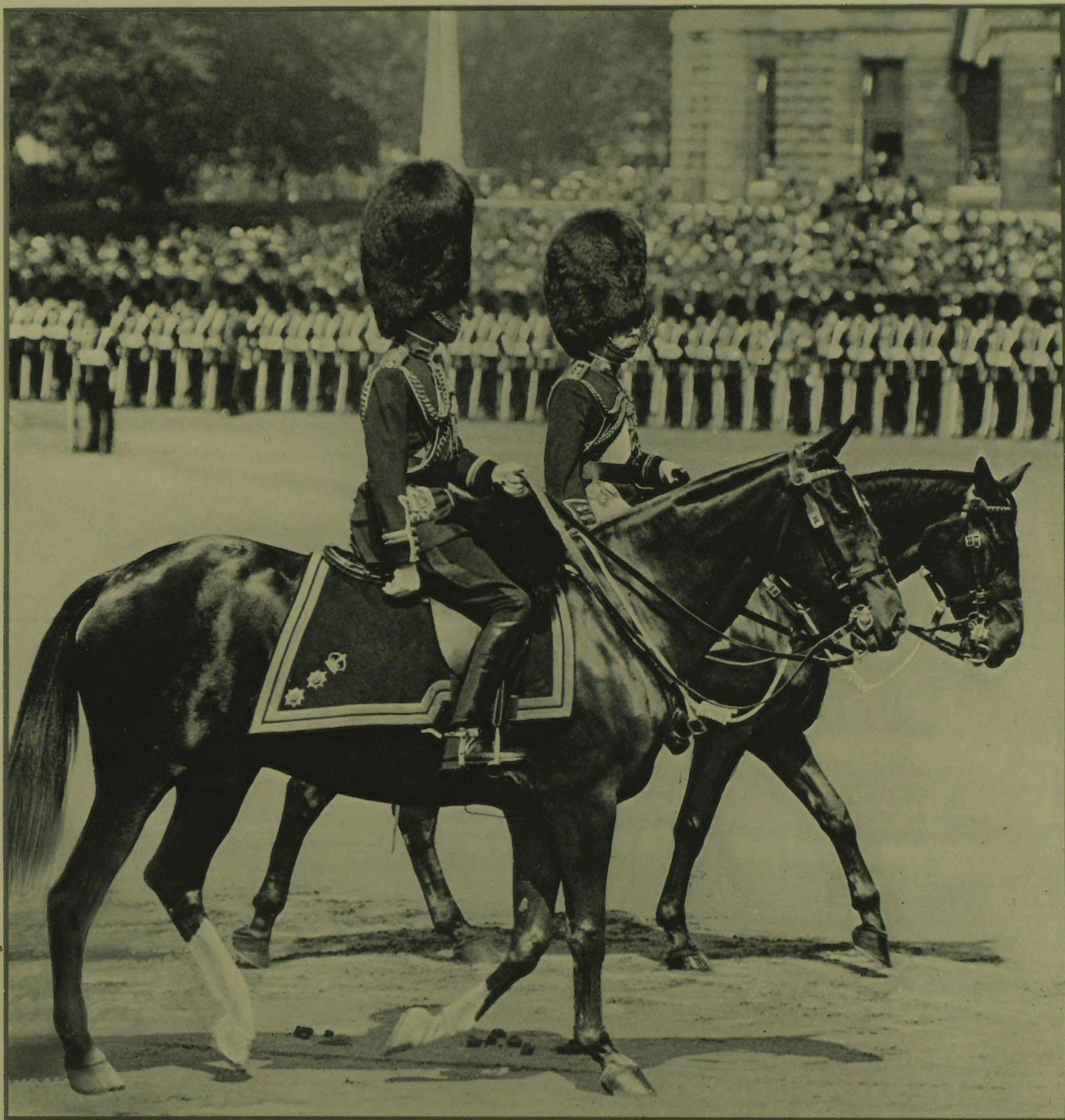
TURKISH

EGYPTIAN

THE ILLUSTRATED LONDON NEWS

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SATURDAY, JUNE 13, 1931.



THE KING WITH HIS GUARDS AGAIN: HIS MAJESTY, WITH THE PRINCE OF WALES, AT THE CEREMONY OF TROOPING THE COLOUR IN HONOUR OF HIS BIRTHDAY.

The historic ceremony of Trooping the Colour, in honour of the King's birthday, was of exceptional interest this year because, for the first time since his illness in 1928, his Majesty was able to take his customary part in the proceedings. It had been postponed from the actual date of the anniversary, June 3, which happened to coincide with Derby Day, and was held on June 6. The fact of its taking place on a Saturday further contributed to increase public interest in the brilliant military pageant, and it attracted one of the largest crowds assembled on the occasion since the war. The King wore the uniform of Colonel-in-Chief of the Coldstream Guards, the regiment to which the King's Guard for

the day belonged. Behind him rode his three elder sons—the Prince of Wales, the Duke of York, and the Duke of Gloucester (as shown in our general view of the scene given on page 995 in this number). The Prince of Wales, who was in the uniform of Colonel of the Welsh Guards, had travelled to London by the night train from Carnoustie, in Forfarshire, in order to be present. The Queen, with other members of the Royal Family, watched the ceremony from a window at the Horse Guards. Her Majesty drove to and from Buckingham Palace in an open carriage, with the Duchess of York, Princess Elizabeth, and Prince George. A photograph taken during the return journey is on page 997.



By G. K. CHESTERTON.

I WAS recently asked to write a prologue to a composite detective story, which demanded a detailed and vivid description of the streets of Hong Kong. I have never seen Hong Kong, and I have not the least notion of what it looks like. But he would be a very faint-hearted journalist who should allow himself to be restrained from realism and photographic exactitude by a trifle like that. But, in the course of considering the matter, I fell into a more general train of thought, to which Hong Kong serves as a gate of entry, as it serves as a gate of entry to China. Though I have never seen the mixed cosmopolitan ports of the Far East, I have seen some of the yet more mixed and cosmopolitan ports of the Near East. I have been in Port Said and Suez; and between these and Hong Kong lies the whole vast and still partly unknown thing that we call Asia. But my meditations have overflowed upon this page, because they are obviously too vague and general to be developed before the innocent and happy spirits full of a beautiful eagerness to get on with the murder.

Whatever else the scribes have written about Asia, they have all agreed in the statement that it is mysterious. It may seem perverse to say that this statement is a mis-statement, or even that it is an over-statement. Yet I think there is an aspect in which it can be contradicted. We may even say that the whole point of Asia is that it is not mysterious; not half so mysterious as Europe; to say nothing of America, which is the most mysterious of all. By which I mean that there are in Europe and America compromises and complexities, a blend or balance of one thing with another, which is really rather less apparent in the stark passions, the strict rituals, and the ancient appetites of Asia. For instance, a Christian is perpetually balanced between a Christian ideal of loving his enemies, a Pagan ideal of punishing his enemies, and a chivalric ideal of only fighting his enemies fairly. In Asia, I imagine, both love and hate have been much more unmixed and undisguised. Both in poetry and in policy, a man would be much more simple in his purpose to pursue his love or to persecute his foe. And, while there is truth in the tradition that the Asiatic has thus sometimes become an artist in sensuality and an artist in cruelty, he might well make out a case for the view that he was an artist with less artifice and more sincerity. Somebody said, with considerable truth, that Russia lacks the cement of hypocrisy. This might well be quoted to support the not uncommon view that Russia is a part of Asia.

It might be said that Asia is too old to be mysterious. It might at least be said that Asia is too old to be hypocritical. There are a thousand veils and disguises; but the disguises have worn very thin in thousands of years, and the veils are rather like the veils worn by loose women in Cairo and Port Said: ritual, but transparent. Those who would give a juvenile thrill by combining the occult and the obscene do still talk about the Mysteries of the Harem; the secrets behind the veils and curtains of the seraglio. But I imagine there is very little mystery about the harem, at any rate the Moslem harem; and no secret except the open secret. I imagine that the sentiments of the seraglio, whether domestic or servile or sensual, are often dull to that extreme point of dullness which the revolutionary West describes as respectable. I suspect that there is far more mystery, in the sense of mysticism, in

the feelings of two common lovers in an English lane. It is only fair to add that, with all the ceremonial of reticence or invisibility, there is probably much less cant than there is in many an English novel or newspaper. But, whether it be subtlety or sophistry, whether it be hypocrisy or only human complexity, it is really in the West and not in the East that there is the mystery. The Occidental is always saying that he cannot understand the Oriental; but the truth is that he cannot understand himself. It is the Christian culture that is woven of many strands, of many fabrics and colours, and twisted into the

incessantly by the corners of the world does not merely send one to sleep. Anyhow, it is the Christian who is the real cosmic mystery; the cross made by the cross-lights of the shafts of the sunrise and the sunset; the true crux of the world. But it is only just to say that this complexity, which produces the highest philosophy, does also produce humbug. It produces the worst kind; in which the humbug hardly knows he is a humbug. I suspect that there is far less humbug in the East, and that, compared with such rooted and humanised humbug, all its cunning is a sort of simplicity.

In Asia things have worn too thin to be padded with such self-deception; it is old and its bones stick out. There the harlot is a harlot, and not a society actress whom the divorce court hands from one rich man to another. There the slave is a slave, and not a scheduled employee having less than the income nominated in the Act. There the king is a king, and the tyrant is a tyrant, and not a banker threatening to make nations bankrupt, or a private person holding all the shares in a public company. We have doubtless by our example introduced these blessings into Asia, but they are not Asiatic. There the usurer was a usurer, and the thief a thief; and this, which was the best thing about Asia, will probably be the one thing really altered by the influence of Europe. But it is worth while to say a word for the simplicity of Asia, and against the mystery of Asia. For on that supposed mystery of the East there has been erected every sort of quackery in the West. Every sham religion, every shabby perversion, every blackguard secret society, has claimed to feed on the strange fruits of that garden of Asia. And we may well hint that the garden itself is a little more decent, even if it is a desert.

There are any number of examples, both good and evil, of the sort of rigid simplicity that I mean, and the sense in which the Orient has more simplicity than secrecy. The Caste System of India, for instance, seems to me to be a tyranny; and the worst sort of tyranny, which is not conducted by a tyrant, but by an aristocracy: but it is not a hypocrisy. It is not even that more confused and unconscious sort of hypocrisy that we call humbug. It is not confused at all; its very cruelty is in its clarity. You cannot play about with the idea of a Brahmin as you can with the idea of a Gentleman. You cannot pretend that Pariahs were made Pariahs entirely as a compliment to them, and in the interests of True Democracy. At least, if the Indians are talking like that now, it is only too true that they have been infected with the worst vices of the West. I wish I were sure they were also being influenced by the real merits of the West; and, above all, by this great merit of the West, the name of which is Mystery. I fear that for most of them the mystery is still a mystery. A brilliant and distinguished Hindu told me that the problem of the world is to unite all things; that the things in which they differ are indifferent, and only that things in which they are the same are solid. I could not explain to him that the problem of the Christian is not merely to unite all things, but to unite union with disunion. The differences are not indifferent; and the problem is to let things differ while they agree. In short, it is Liberty, which is a mystery; too mysterious to be reached by these reflections, though they began with another sort of mystery, connected with a murder; and even murder may be regarded as taking a liberty.



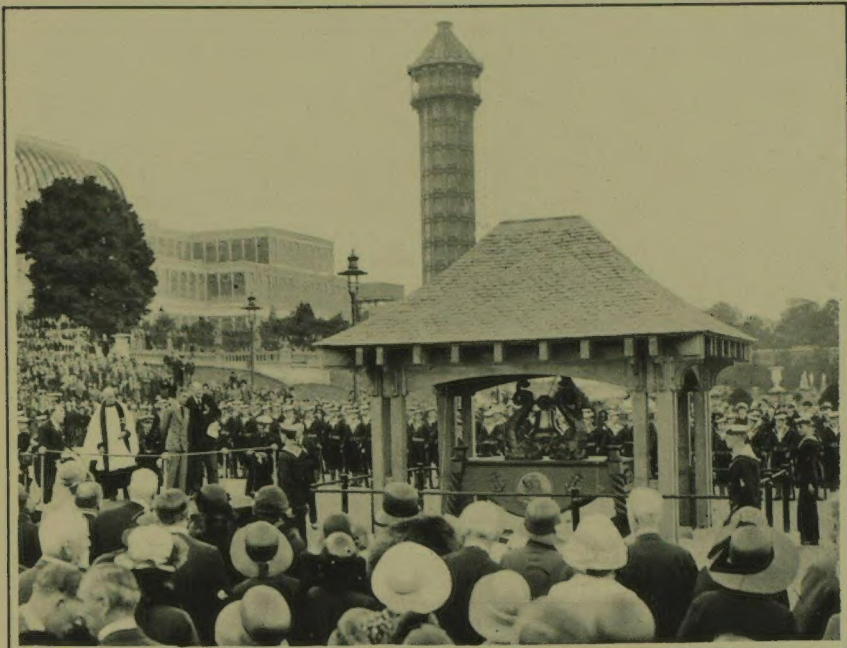
THE FIFTEENTH TREASURE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM AS "THE MASTERPIECE OF THE WEEK": THE ANNUNCIATION IN MINIATURE MOSAIC—BYZANTINE WORK; PROBABLY DATING FROM THE BEGINNING OF THE FOURTEENTH CENTURY.

"This panel . . . is composed of tiny cubes of gold, silver, lapis lazuli, and other coloured stones, embedded in wax, and is one of the very finest examples of this kind of work. Though comparatively few of these mosaic pictures remain, they were apparently made in considerable numbers for devotional use; perhaps as early as the tenth century, although none of the existing mosaics are as early as this and most of them appear to belong to the twelfth and immediately succeeding centuries. This Annunciation bears a considerable resemblance to the mosaics in Kahrie Djami at Constantinople, which can be dated about 1310-1320. . . ."

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

single knot, the knot that holds the world together, but the knot that is of all knots the most difficult to trace out or untie. Compared with that, there is something simple and smooth and all of a piece about the ancient silks of China or the peasant weaving of India. It is on the head of the Christian that the ends of the earth are come, even from the beginning, the arrows of the Persians or the stone clubs of the Celts. And if the eyelids are, after all, less weary than those of a Buddha or a Brahmin god, it may be that there is a slight fallacy in the familiar quotation, and that being hit on the head

MILITARY CEREMONIES; UNVEILINGS; FUNERAL RITES; TROOPING THE COLOUR.



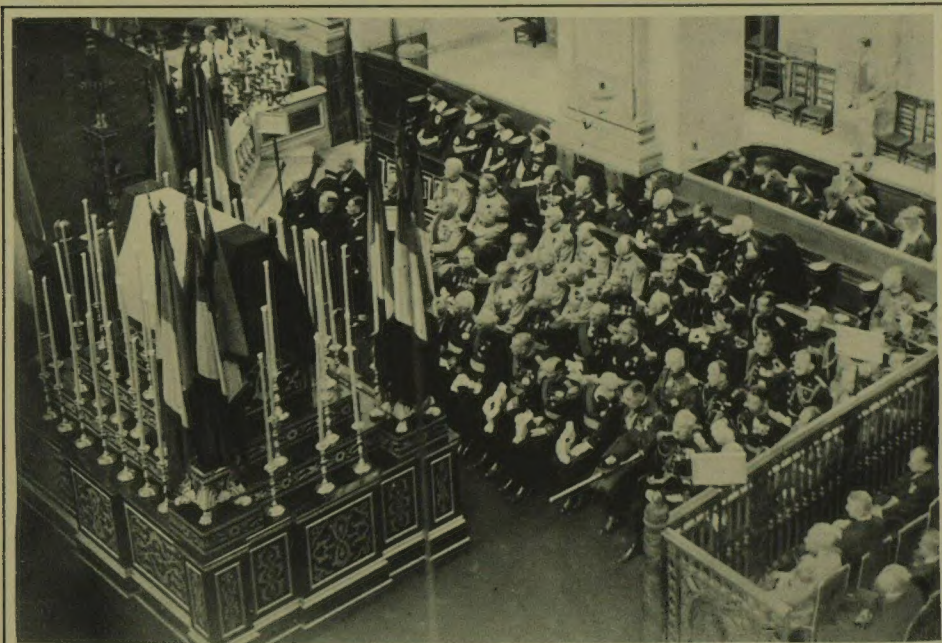
THE R.N.V.R. MEMORIAL (A WAR-SHIP'S BELL) UNVEILED BY THE PRINCE OF WALES (NEXT TO RIGHT TO THE CHAPLAIN): A CEREMONY AT THE CRYSTAL PALACE.

The Prince of Wales on June 6 attended two ceremonies at the Crystal Palace—the Royal Naval Volunteer Reserve commemoration and the Toc H. Festival. On the terrace—the old "quarter-deck" of H.M.S. "Victory VI," when the Palace was a naval depot—he unveiled the R.N.V.R. Memorial, a ship's bell like that used there during the war. He was accompanied by Commodore Sir Richard Williams-Bulkeley, who commanded "Victory VI." The trophy was dedicated by the Rev. Beville Close, Chaplain.



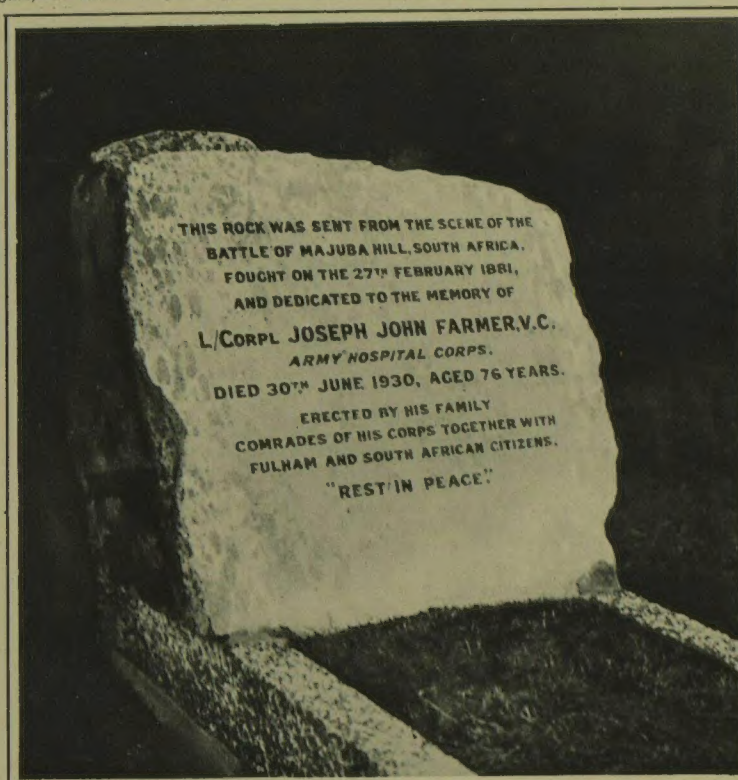
THE PLOEGSTEERT WAR MEMORIAL TO THE MISSING: THE SCENE AT THE UNVEILING PERFORMED BY THE DUKE OF BRABANT.

On June 7 the Duke of Brabant, heir to the Belgian throne, unveiled at Ploegsteert a war memorial bearing 11,447 names of officers and men of the British Empire forces who fell between the River Douve and the towns of Estaires and Fournes, but have no known graves. The monument stands beside the wood known to British soldiers as "Plug Street" Wood. The British, Belgian, and French flags, hung between the columns, dropped when the Duke pulled a cord.



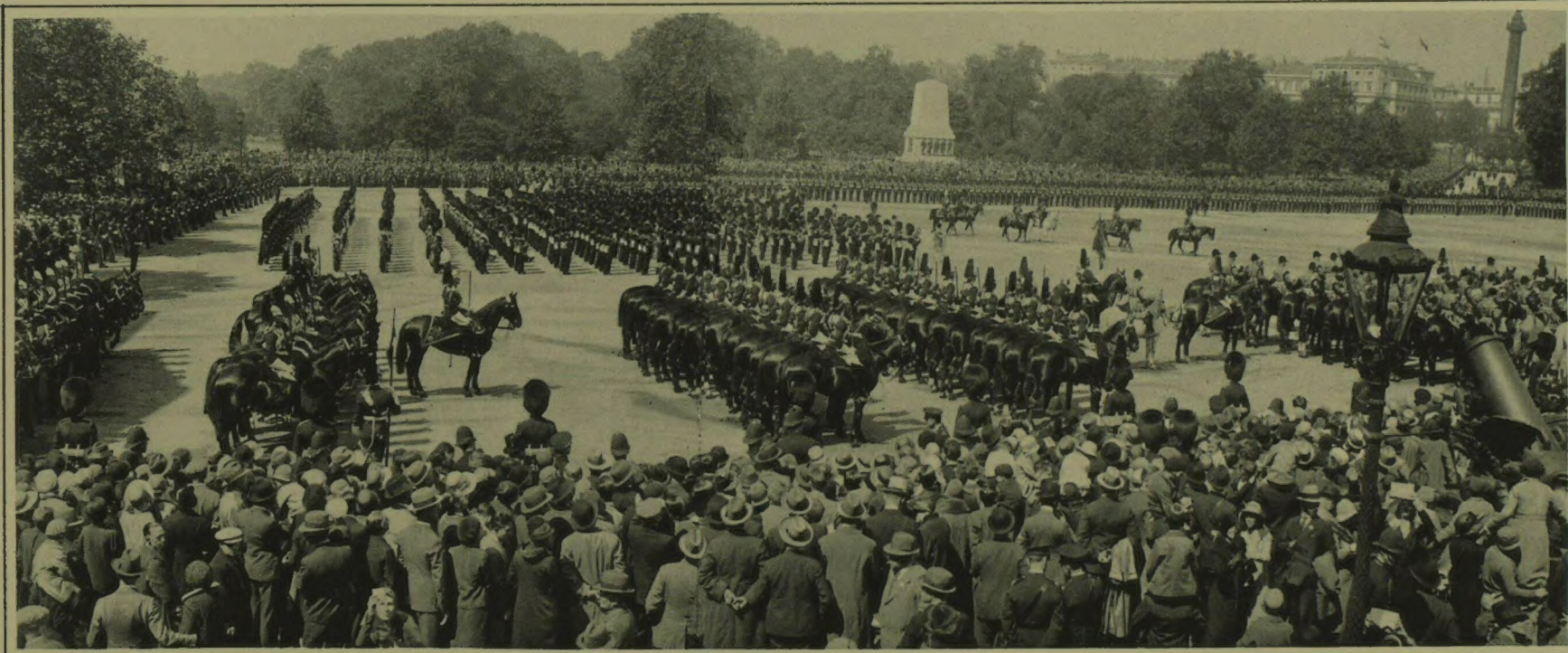
FRENCH WAR LEADERS LAID TO REST AT THE INVALIDES: THE RELIGIOUS CEREMONY ATTENDED BY THE PRESIDENT OF THE REPUBLIC.

The bodies of seventeen French military and naval war leaders were, on June 7, finally laid to rest in the Invalides. The ceremony was attended by President Doumergue, and the funeral oration was pronounced by the Minister of War, M. Maginot. The dead leaders were Marshal Manoury, Generals de Langle de Cary, Maistre, Nivelle, Sarraill, de Boissoudy, Girard, Humbert, Lanrezac, Mangin, de Maud'huy, de Mitry, Putz, Roques, and Ruffey; and Admirals Gauchet and Boué de Lapeyrière.



"OUT OF ANOTHER WAR": A BOULDER FROM MAJUBA HILL UNVEILED OVER THE GRAVE OF A VETERAN V.C. IN BROMPTON CEMETERY.

General Sir Ian Hamilton unveiled, on June 6, in Brompton Cemetery, a boulder from Majuba Hill sent by citizens of Natal as a memorial to the late Corporal J. J. Farmer, V.C., of the Army Hospital Corps, who was awarded the V.C. for conspicuous gallantry in that action, and died last year at the age of seventy-six. He held a white flag over the wounded until both his arms were shot through. Sir Ian Hamilton, who was there and was also wounded, saw the incident.



THE FIRST CEREMONY OF TROOPING THE COLOUR ATTENDED BY THE KING SINCE HIS ILLNESS OF 1928: THE MAGNIFICENT SCENE ON THE HORSE GUARDS PARADE—SHOWING HIS MAJESTY (ON RIGHT), FOLLOWED BY THE PRINCES, RIDING ACROSS THE PARADE GROUND AFTER INSPECTING THE TROOPS.

As noted on our front page, the presence of the King, for the first time since his illness of 1928, at the ceremony of Trooping the Colour in honour of his birthday, greatly enhanced the interest of the occasion on June 6. The above photograph gives a general view of this splendid annual military pageant. In the centre background is seen the Guards Memorial. A historical note in the official programme says: "The Ceremony is, strictly speaking, a Guard-Mounting Ceremony,

and dates from the eighteenth century, when the Battalion finding the Guards for the day trooped the Colour to be carried on the King's Guard. . . . Many years ago it became the custom to find the Public Guards on the King's Birthday from the Flank Companies of the whole Brigade, and it is from this custom that the Ceremony of Trooping the Colour on His Majesty's Birthday originates." The Prince of Wales and the Dukes of York and Gloucester accompanied the King.

THE BEARSKIN AND THE INFANTRY HELMET: THEIR FAMILY TREE.

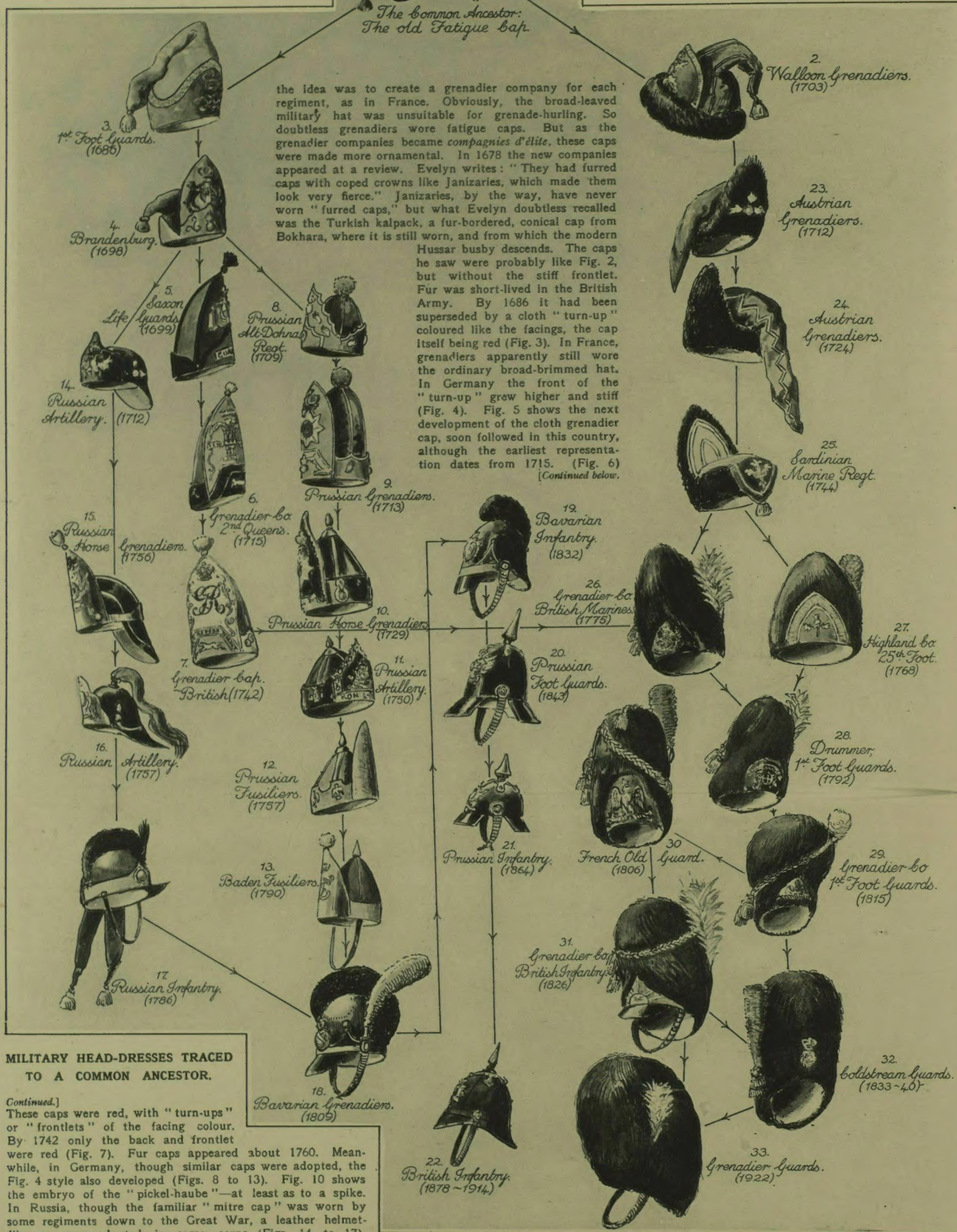
DRAWINGS AND DESCRIPTION BY COLONEL C. FIELD.

THE Foot Guards have reassumed their scarlet tunics and imposing bearskin caps. Whether the Infantry will again wear red and the blue cloth helmet remains to be seen. Who would suspect such dissimilar head-dresses of descent from a common ancestor unlike either? Yet I think their ancestry can

(Continued opposite.)

be traced to the old fatigue cap, like a "fisherman's cap," worn by fighting men in the days of broad-brimmed and steeple-crowned hats and pikemen's helmets. The story begins about 1677, when Captain Charles Lloyd instructed a squad of fifty-four selected Guardsmen in the "Grenade Exercise." Grenades had been used in the Civil War, but

(Continued in centre.)



MILITARY HEAD-DRESSES TRACED TO A COMMON ANCESTOR.

(Continued.)

These caps were red, with "turn-ups" or "frontlets" of the facing colour. By 1742 only the back and frontlet were red (Fig. 7). Fur caps appeared about 1760. Meanwhile, in Germany, though similar caps were adopted, the Fig. 4 style also developed (Figs. 8 to 13). Fig. 10 shows the embryo of the "pickel-haube"—at least as to a spike. In Russia, though the familiar "mitre cap" was worn by some regiments down to the Great War, a leather helmet-like cap was adopted in some corps (Figs. 14 to 17). In 1786 Fig. 17 was practically the regulation head-dress for both infantry and cavalry. This cap may have suggested the Bavarian helmet of 1809 (Fig. 18), which by 1832 had been so modified as to produce the early Prussian pickel-haube of 1843, and the almost identical Russian helmet of the Crimean War (Figs. 19 and 20). The German helmet decreased in size to the type shown in Fig. 21. In this head-dress the Germans won the war with France in 1870, and the British military authorities introduced it in a modified form, made of cork and cloth instead of boiled leather. Curiously enough, while the northern nations used cloth grenadier caps, the southern nations, despite hotter climates, were the first to adopt the fur cap. No. 2, though that of a Walloon Regiment, was worn by it as a unit of the Spanish Army, Flanders then being under Spain. In Figs. 23, 24, and 25 we see the gradually increasing amount of fur on Austrian and Sardinian caps. Fig. 26 shows the fur cap worn by British

Grenadier companies to about the end of the eighteenth century. The cloth frontlet was replaced by a blackened metal front with silver ornaments. The plumes, tufts, or hackles were always white, signifying, it is said, grenade smoke. Fig. 27 is a brown fur cap with red cloth frontlet and red tuft; a fur cap, but not a grenadier cap. Fusiliers and drummers also wore fur caps. All these British head-dresses went out of fashion early in the nineteenth century (Fig. 28), but were revived about the time of Waterloo, probably from the prestige of Napoleon's Imperial Guard with its towering bearskins. French Grenadiers always wore red plumes, representing the grenade's "fire." Under Louis XV. Grenadiers of the Gardes Françaises had a peculiar cloth cap; later, small fur caps were adopted, but "suppressed" in 1785. Revived under Napoleon, the bearskin regained also its position in the British Army (Figs. 29, 31, and 32), finally developing into the imposing head-dress now worn by his Majesty's Foot Guards.

PRINCESS ELIZABETH—TOURNAMENT AND TROOPING EXPRESSIONS.



PLEASURE.



WONDER.



RAPTURE.



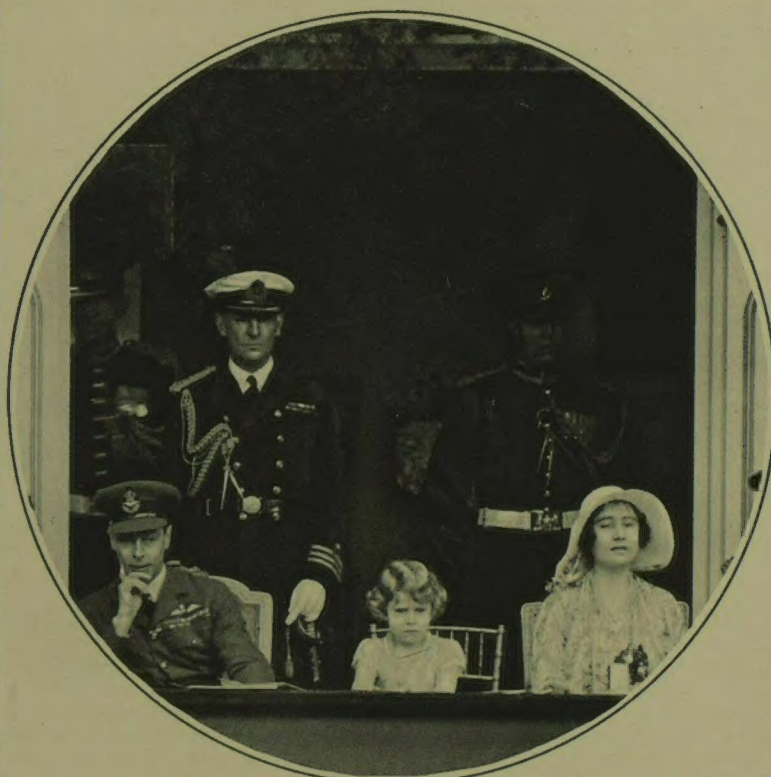
APPLAUSE.

HAPPY SMILES: PRINCESS ELIZABETH, WITH THE QUEEN, THE DUCHESS OF YORK, AND PRINCE GEORGE, DURING THE DRIVE BACK TO BUCKINGHAM PALACE AFTER THE TROOPING OF THE COLOUR.

PRINCESS Elizabeth now takes a keen interest in public ceremonies and entertainments. On Friday, June 5, she went with her parents, the Duke and Duchess of York, to see the Royal Tournament at Olympia, and watched every movement in the arena with rapt attention. The four top photographs register typical phases of her expression during the performance, ranging from a quiet look of wonder and pleasure to an evident excitement expressed in hearty applause. Other phases appear in two of the lower photographs, while one of them shows that, on entering Olympia, she saluted the Guard of Honour with her left hand. The next day she watched the Trooping of the Colour in honour of the King's birthday, on the Horse Guards Parade, with equal enjoyment and animation.



A LEFT-HAND SALUTE TO THE GUARD OF HONOUR: PRINCESS ELIZABETH ARRIVING AT OLYMPIA.



RAPT ATTENTION: PRINCESS ELIZABETH BETWEEN HER PARENTS, THE DUKE AND DUCHESS OF YORK, IN THE ROYAL BOX AT OLYMPIA DURING THE TOURNAMENT.



WATCHING EVERY MOVEMENT: PRINCESS ELIZABETH AS A SPECTATOR AT THE ROYAL TOURNAMENT.

AN AFRICAN FIGHTING TRIBE "DESTINED TO DISAPPEAR":

THE VANISHING MASAI: WARLIKE NOMADS, ONCE A DOMINANT RACE, DWINDLING THROUGH DISLIKE OF TRADE AND AGRICULTURE.

By PAUL SIMPSON McELROY. (See Illustrations Opposite.)

The recent publication, by the Medical Research Council, of a report on the comparative diet and physique of two African tribes, the Masai and the Akikuyu, lends a topical interest to the following article, written by an American observer who has studied the habits and customs of the Masai in Kenya and Tanganyika. Some particulars of the aforesaid report are given in our footnote on the opposite page, where types of both the tribes concerned are illustrated.

WITH the possible exception of a few Pygmies in the Belgian Congo, the Masai are the only black people in all Africa to-day who are not paying a poll tax to any Government. Although they trace their origin to the borders of the Nile, the Masai tribe so grew and spread that they at one time came to be the dominating tribe of Uganda, Kenya Colony, and Tanganyika Territory, veritably all Central Africa. The neighbouring tribes, however, have no longer to live in mortal fear of these powerful nomads, for they are now hemmed into a barren reservation. The present force is, of course, far too inadequate to police such a vast and wild reservation, and consequently, much that goes on among the 22,000 inhabitants is beyond

them, and these teeth were taken out in order that life might be sustained by means of liquid food.

These people worship a Supreme Being, N'gai, but this name is loosely applied to anything which is beyond their understanding. It has been the custom of the Masai to make raids from time to time, and it is their boast that they never made slaves or prisoners of their captives; for, whenever a kraal was captured, all the male defenders

they are healthy. Since no other salt is available in the land, the salts in the blood doubtless serve to satisfy a need in their diet. Milk is regarded as sacred, and is never given or sold to outsiders. Strangely, too, these inhabitants of the Torrid Zone can again defy the laws of nature by exposing a bare head to the penetrating rays of the sun, yet scientifically-reared Europeans dare not appear uncovered even on cloudy days.

Between the ages of 27 and 30, a Masai warrior usually gives up his life of loose companionate marriage and settles down as an elder. It is then his privilege to get drunk and smoke, and to eat and drink what he likes. Marriage is simply a question of purchase, and the number of wives depends upon the number of cows required by the bride's father. The young boys and the elders are the shepherds, and that is an important duty, because, unless the fold is vigilantly guarded from sunrise to sunset, lions are likely to

steal up on the herd and make away with one of them.

A Masai man wears a cape of tanned hide slung over his shoulders and a leather girdle around his waist. An armband, an anklet, and a wristlet serve to set off the muscular features of their athletic bodies. The hair is combed out into long frizzles, artificially lengthened by strips of bark and stiffened with clay and fat. In the raw-hide waist-belt a knife and club are usually carried. The ever-present spear, heavy enough to pierce any wild animal, is seldom thrown unless the owner is sure of his mark. For war, they use a still more formidable-looking weapon with fish-hook edges. Whenever such spears are carried, it means war with all its orgy of human blood; but, as a method of preventing inter-tribal warfare, the British Government has recently confiscated those spears; of course some of them were hidden and even used in the more remote parts. What a fine thing if someone would confiscate the weapons of belligerent whites!

The Masai women are beyond description. Permanent waves, bobs, and beauty-parlours would soon go out of fashion if American women adopted the tonsorial fad of the Masai and appeared depilated. In babyhood, holes are made with pointed twigs in the lobes of the ears. Many of these holes are stretched so that they reach the shoulder, and from these loops heavy wire discs or breast-plates are suspended. Their shapely limbs are not covered with seamless silk hose, but with coils of iron or brass wire. These spirals, which are put on early in life, often become so tight that the flesh grows into them; and not infrequently they become infected with gangrene poisoning from the sores made where those metal leggings rub against the ankle. Most African tribes have had to bring murder and theft cases to the Government to settle at various times, but the Masai have a reputation of having satisfactorily settled such disputes without the legal assistance of white people.

With a life that offers little incentive, little to live for, some of the Masai even seem to welcome the day when, too feeble to care for themselves, they are placed outside the kraal to be devoured by hyenas. No Masai ever dies



A MASAI KRAAL SEEN FROM OUTSIDE: REALLY A FORT FOR THE INHABITANTS AND CATTLE AGAINST LIONS AND OTHER WILD ANIMALS.

When abandoned by their occupants, these enclosures are completely burned.

were instantly killed with the spear and the women were put to death with clubs during the night; nothing of any kind was left alive.

Out where the wildest of the wild animals roam, one occasionally runs across a stockade about eight feet high, made of pliable dead brushwood. Inside this "city wall" are a few huts shaped like loaves of bread. Even though all the cattle are herded into this protective enclosure every night, it is not uncommon for one of the livestock to fall a prey to a lion. The thief may jump over the fence to catch his victim and then leap back again with a young bullock in his jaws. This barnyard, or Masai kraal, is nothing but a fenced-in manure pile; the houses within are made of dung, the floor is carpeted with dung, the breakfast is cooked with dung, and the children play in dung.

The Masai cattle were once the envy of all neighbouring tribes, but they are now poor and sickly because, of late, no cattle raids could be made which would introduce fresh stock. That matters but little, though, to the owner, for of what use are his cattle to him or to anyone else? Whether a man has 500 or 5000 head of cattle does not affect his domestic comforts. When asked by a missionary why butter and cheese were not made from the milk, the selfish reply was, "We do not care for it ourselves, so why should we make it?" As an inducement, the missionary suggested that it could be sold. To which the Masai promptly retorted, "Why should we sell it? We don't want the money."

In childhood, the boys, unlike the girls, are treated with less civility than most menial servants. The boys are obliged to do work that even the women refuse to do. At about the age of seventeen these youths prepare for their circumcision ceremony by getting a head-dress of wild birds. For several months before the ceremony is to take place, each lad will go out into the fields and there chase a bird from flight to flight until it is so exhausted that the boy can hit it with his club. The victim is then stuffed and attached to his crown; the bigger and brighter the crown of stuffed birds, the prouder the possessor. After circumcision, a Masai becomes a warrior, and remains so until he marries, usually about ten years later.

The Masai warrior's diet consists of blood, milk, and raw meat. The blood is usually taken from the jugular vein of an ox that has been first stunned by a blow on the back of the head. The ensanguined warriors then rush to collect this in gourds or suck it directly from the animal. Unaware of modern dietetical research and unbalanced menus, these gluttons continue to gorge themselves on raw meat, blood, and milk exclusively. Yet, in spite of the fact that the diet is surprisingly deficient in vitamins, poorly balanced in proteins, fats, and carbohydrates,

a natural death, for before death comes the invalid is left at the mercy of the ravenous beasts. If this vanishing tribe is finally subdued, it will stamp out for ever the pursuit of savage customs in Darkest Africa. The fate of this race is now largely in the hands of the white man.



INSIDE A MASAI KRAAL: A TYPICAL LOAF-SHAPED HUT—SHOWING THE DOOR, WHICH IS BARRED AT NIGHT, WHILE THE CATTLE ARE HERDED WITHIN THE BRUSHWOOD FENCE.

Government control; but the day is not far distant when even the remotest Masai will be completely under civil administration.

Formerly, in time of drought or famine, these wandering warriors, because of their supremacy, could confiscate nearly any land they needed; but since the white man, in his attempt to subdue them, has limited their pasturage, they must, in order to survive, resort to husbandry or else intermarry with inferior agricultural tribes. Inasmuch as they refuse to do this, they are destined to disappear. Although a native of the land, the Masai, like the American Indian, must give way to accommodate the intruding white man.

It is generally admitted, however, that the Masai are a superior tribe intellectually and physically, and because of that the missionaries optimistically believe that, if the ability of these indolent natives were properly directed, they would soon become leaders of the African world. The Government officials, however, pessimistically contend that these intrepid warriors are a useless people, because they do no good to the community; and the accusation is not ungrounded, for a Masai has never been known to work. Most natives volunteer to help the white man, but when the missionaries first settled on the reserve at Syabei, the Masai gathered around and watched the white people build their homes. These arrogant spectators could not even be bribed with generous wages to help.

Few people in all Africa to-day are so little affected by civilisation as this dwindling tribe. Their forced isolation and the consequent lack of contact with Europeans have enabled them to cling longer and more tenaciously to their cherished customs than their neighbours have done. The time is not far distant, however, when these aristocratic blacks will be forced to dispense with their old customs in order to adapt themselves to the pressing demands of civilisation. Like the American Indian, the African Masai is being obliged to abandon many of his tribal ceremonies. In fact, there is already a law preventing the medicine man from practising his spurious trade; and the young warrior no longer needs to christen his spear by dipping it into human or lion blood. Perhaps the most curious of the Masai customs is the extraction of the two lower front teeth. I am told that the practice originated at a time when lockjaw was prevalent among



MASAI WOMEN LEFT TO CUT UP A COW WHICH ELDERS OF THE TRIBE HAD JUST KILLED: AN OPERATION DURING WHICH VULTURES WERE CIRCLING ROUND TO WAIT FOR THE LEAVINGS.

CONTRASTING RACES IN EAST AFRICA:



IN THE CUSTOMARY HEAD-DRESS OF WILD BIRDS, WORN AT THE RITES OF CIRCUMCISION: A MASAI YOUTH OF SEVENTEEN BEFORE THE CEREMONY.



A MASAI WARRIOR: A TYPE OF A FIGHTING TRIBE, FED ON MILK, MEAT, AND RAW BLOOD, WITH HIS SPEAR AND A KNIFE AND CLUB IN HIS BELT.

MASAI AND KIKUYU TRIBAL TYPES.



FEMININE FINERY AMONG THE MASAI: A WOMAN WEARING METAL "CUFFS" AND LEG-BANDS, AND DISCS SUSPENDED FROM THE LOBES OF THE EARS.



"DAVID AND JONATHAN" OF A WARRIOR TRIBE: TWO MASAI BOYS WITH HEAD-DRESSES OF STUFFED BIRDS, PROCURED FOR THEIR CIRCUMCISION CEREMONY.



THE DOMESTIC SIDE OF LIFE AMONG THE MASAI: TWO WOMEN AND THEIR CHILDREN—ALL DECORATED WITH METAL ORNAMENTS—INSIDE A KRAAL.



FEMININE FASHIONS AND JEWELLERY AMONG THE KIKUYU TRIBE: A GROUP OF WOMEN HEAVILY ADORNED WITH NECKLACES, HUGE EAR-RINGS, AND METAL WRISTLETS.



A TYPE SMALLER AND LIGHTER IN PHYSIQUE THAN THE MASAI: A KIKUYU TRIBESMAN.
[Copyright Photograph by Kodak (East Africa), Ltd.]



KIKUYU TYPES: TRIBESMEN THAT LIVE MAINLY ON CEREALS, ROOTS, AND FRUITS.
[Photograph by House and McGeorge, Ltd.]

As noted in our introductory paragraph to the article opposite (to which the above photographs relate), the Medical Research Council recently published a report entitled "Studies of Nutrition: the Physique and Health of Two African Tribes." The tribes in question are the Masai and the Kikuyu (or Akikuyu). The report showed that the diet of the Masai consisted largely of milk, meat, and raw blood, while that of the Kikuyu was mainly composed of cereals, with roots and fruits. Differences were found in the dietary habits of men and women in both tribes. "Physical measurements," the report states, "showed that the full-grown Masai male is on an average five inches taller and 23 lb.

heavier than the full-grown male Kikuyu, and his muscular strength, as determined by the dynamometer, is 50 per cent. greater. Marked differences were found in the incidence of disease in the two tribes; bony deformities, dental caries, and anæmia, pulmonary conditions and tropical ulcer, being much more prevalent among the Akikuyu. On the other hand, intestinal stasis and rheumatoid arthritis were more common among the Masai." The warlike characteristics of the Masai are described in Mr. McElroy's article. The Kikuyu, we may recall, were the subject of an illustrated article by Professor Julian Huxley, given in our issue of November 1, 1930.

"SOME BREACHES IN THE PEACE OF THE AUGUSTANS."

BEING AN APPRECIATION OF
"GEORGIAN ENGLAND": By A. E. RICHARDSON.*

(PUBLISHED BY BATSFORD.)

I SUPPOSE that few epochs would emerge with flying colours from the test of being judged by their amusements—Georgian England certainly would not. Mr. A. E. Richardson's survey of our



"PUBLIC OPINION BEGAN TO VIEW THE WRETCHED CONDITION OF PRISONERS WITH SOME CONCERN": CHARITABLE LADIES GIVING ALMS TO DEBTORS AT THE SPECIAL BOX FOR THIS PURPOSE IN THE FLEET PRISON.—A SKETCH BY ROWLANDSON.

Reproduced from "Georgian England," by Courtesy of the Publishers, Messrs. B. T. Batsford, Ltd.

"Social Life, Trades, Industries, and Arts from 1700 to 1820" contains much that we can look back upon with pride. So long as the 261 admirably chosen illustrations are concerned with Trades, Industries, and Arts, they never fail to show something beautiful. But when they are concerned with Social Life they tell another tale. Of course, there are exceptions; the eighteenth-century Englishman is not always aesthetically inferior to the works of his own hands. A contemporary view of Vauxhall Gardens with a few conventional figures walking discreetly in pairs, or indicating to each other the beauties of the scene, is delightful. Vauxhall Gardens, even as represented by Rowlandson, with a very mixed audience listening to a portly prima donna, has an attraction not wholly due to "period" charm. Zoffany's picture of Mr. and Mrs. Garrick entertaining Dr. Johnson to tea on the banks of the Thames is so immediately pleasing that even at this late hour one feels a pang at not having been invited to join that small but enviable group. The same artist's representation of the Cowper family playing and listening to music shows how the cultivated few could use their leisure to advantage. The deportment of the billiard players, whether marking, playing, or gracefully leaning upon strange cues like hockey-sticks, leaves nothing at all to be desired; youth passed in such an elegant pursuit could not have been mis-spent. And for a model of what family life ought to be, one need look no further than the group of people, young and old, seen building houses with cards; their elegance, their distinction, their melancholy grace are beyond all praise.

But these were the diversions of the well-to-do, and of a small fraction of the well-to-do at that. The ordinary Englishman of the period occupied his leisure with coarser diversions: indeed, as one reads Mr. Richardson's pages one realises that the eighteenth-century's reputation for civilisation and refinement was very easily earned. Perhaps it was unlucky

in having for its pictorial chroniclers Hogarth, Rowlandson, and Mathew Darly. Rowlandson seems to have been almost unable to draw a pleasing face, and Hogarth can seldom have wanted to. One shudders to think what either of those artists would have made of "A Typical Open-fronted Butcher's Shop"—a subject which Henry Alken, without shirking any of the difficulties, without minimising the number of pieces of raw flesh hung up to view, contrives to make pleasant and decorative. The prejudice in the artist's eye makes a great difference, as witness two illustrations of the game of cricket. In one, a serious representation, the players, though not all equally intent upon the game, look dignified and peaceful. The other, the work of Rowlandson, depicts an imaginary "Ladies' Cricket Match." It is very vigorous and amusing; but every aspect of the female form which violent action can render unsightly and ridiculous is ruthlessly caricatured. However, Rowlandson and Hogarth and their somewhat tainted evidence apart, "many of the popular sporting diversions of the eighteenth century were, to modern eyes, exceedingly brutal. Cock-fighting . . . is a case in point." Anyone who wants confirmation of this need only turn their eyes to the opposite page, whereon is reproduced Hogarth's "Interior of a Cockpit." An explanatory foot-note observes: "The penalty of the 'basket' is shown in the shadow of the unfortunate individual so suspended who is offering his watch to anyone who will haul him down." But none of the gross faces round the cockpit seems to be troubling about the poor wretch.

"Cock-throwing," we are told, "was closely allied to cock-fighting. Here the birds were first placed in a pit, and staves or short sticks were thrown at them with the object of breaking their legs or knocking them out. There is abundant evidence that throwing at cocks took place in all parts of the kingdom on Shrove Tuesday, even children and schoolboys taking a part in this cruel pastime."

"Another engaging sport was to place a duck in a pond and loose several dogs on it. This is the origin of the 'Dog and Duck' signs to be found on old inns. A ducking-pond was, indeed, the usual adjunct of taverns, especially in the vicinity of London. Persons came with their dogs, paid a small fee for admission, and were considered the chief patrons and supporters of the pond. Spectators paid a double fee. . . ."

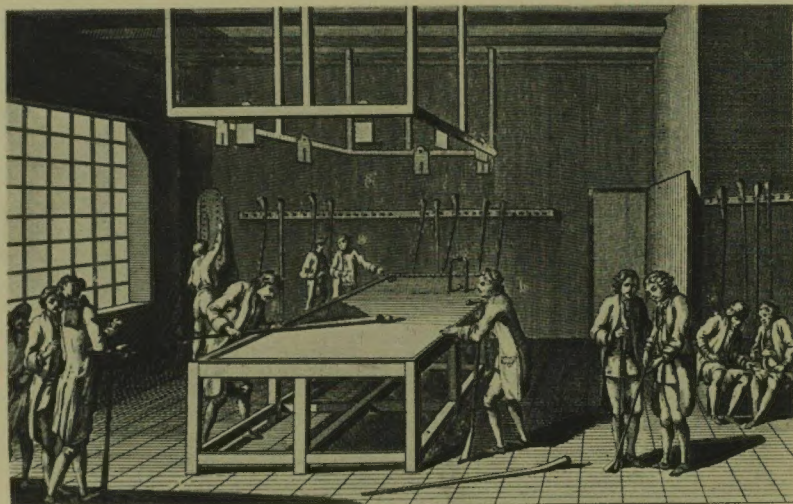
As regards bull and bear baiting, the following extracts speak for themselves: "The bear and badger are baited with the same barbarity; and if the rabble can get nothing else, they will divert

themselves by worrying cats to death." And at Stamford in 1780: "The butchers of the town, at their own expense, purchased a wild bull; the bull was stabled for the night in a barn belonging to the aldermen. The next morning proclamation was made by the common bellman of the town that all shop doors and gates to be closed. At the same time the townsfolk were warned that, as the town was a great thoroughfare to the north, none were to do harm to strangers. A guard was appointed for the passing of all travellers through the same. The rules read: None to have any iron upon their bull clubs or other staff which they pursue the bull with; which proclamation made, and the gates all shut up, the bull is turned out of the aldermen's barn, and then hivy skivy, tag rag, men, women, and children of all sorts and sizes, with all the dogs in the town promiscuously running after him with their bull clubs."

This bull-running was considered a jolly sport:

"A ragged troop of boys and girls
 Do pellow him with stones,
 With clubs, with whips and many nibs
 They part his skin from bones."

At Wokingham bull-baiting continued till the year 1835. Of other country pastimes also rough and uproarious, but more good-natured than bull-baiting



"A SOMEWHAT ELEGANT PASTIME": BILLIARDS AS PLAYED IN GEORGIAN ENGLAND.

Reproduced from "Georgian England," by Courtesy of the Publishers, Messrs. B. T. Batsford, Ltd.

("Newly-married couples were 'trashed' or pelted with old shoes on their return from church"), Mr. Richardson gives us a brief account. Then he turns from rural to urban pleasures. "Eighteenth-century London was a continuous bustle of business and gaiety." Belzize House was a great resort: "A stately seventeenth-century manor, with a large park and handsome gardens, it commanded a magnificent view of London, from which it was separated by undulating and scattered dairy farms." Public spectacles were frequent, the fairs at St. Bartholomew's, Mayfair, and Southwark drew large crowds; "and those in search of an afternoon's amusement could go to laugh at the lunatics at Bedlam or visit the Royal Menagerie at the Tower."

"London, indeed" (Mr. Richardson concludes his chapter on Sport, Pastime, and Recreation), "though its vicious and squalid aspects were always apparent, was a gay enough city in the eighteenth century, and those who had the time or the money could find a hundred ways of diverting themselves according to their taste. We to-day, who have our 'amusements' served up to us by mass-production methods and our curfew prescribed by civic vigilance, can have nothing but envy for our ancestors for the good time they undoubtedly had, and some of us at least would sacrifice a good many modern improvements and systems for a measure of this care-free, intimate, individual spirit in the pursuit of pleasure at the present day."

No doubt London was a privileged place; but, without being a fanatical devotee of the organised recreations of to-day, I cannot help feeling surprised

(Continued on page 1032.)



A LUXURY TRADE: "THE FEATHER-WORKERS . . . TRIMMED OSTRICH FEATHERS FOR COURT HEAD-DRESSES."

Reproduced from "Georgian England," by Courtesy of the Publishers, Messrs. B. T. Batsford, Ltd.

ALL SORTS AND CONDITIONS
OF MEN.

"THE M.F.H."



"THE GOSSIP PAGE."



"THE OLD SCHOOL."



"THE BOOKIE."



"THE LONDON FLOWER SELLER."



"THE CONVIVIAL BARGEER."



"THE LAW."



"THE LITTLE HANDFUL."



"THE JUDGMENT."



"THE PLAINTIFF'S CASE."

MR. VAN ABBÉ, A.R.E., the celebrated etcher, nine representative examples of whose many-sided work we reproduce here, was born in Amsterdam in 1883, but was brought to England at the age of five and became naturalised. He studied art at the old London County Council Schools, and frequented the Art Library at South Kensington and the Museum there for some years. He made many extensive tours for the purpose of noting character and scenes in France, Spain, Italy, and, of course, Holland and Belgium, where he gathered stocks of material for future reference. Although more interested in portrait painting, he began etching at the Central Art School, in Southampton Row, under Robins and Emanuel, having previously had some experience of work with the needle at Bolt Court, under Walter Seymour. Van Abbé, we learn, belonged to a little coterie of brother artists formed by Edmund Blampied, R. C. Peter, and Nicolson; and these four helped one another by friendly criticism and advice, meeting at each others' houses in turn every month to compare notes.

which entitles him to show for all time regularly, without submitting to the jury. In order to give our readers an idea of the size of the etchings, we ought perhaps to mention that "The M.F.H." measures 10½ in. by 10½ in.

DRY-POINTS REPRODUCED BY COURTESY OF THE PUBLISHERS, MESSRS. FROST AND REED, 10, CLARE STREET, BRISTOL, AND 26C, KING STREET, S.W.1.

CHARACTERISTIC DRY-POINTS
BY VAN ABBÉ.

Van Abbé was made Associate of the Royal Society of Painter Etchers and Engravers in 1923, and has continuously exhibited in the Royal Academy, the Walker Art Gallery, Liverpool; in Edinburgh, Glasgow, Dublin, and Bristol, and elsewhere. Of the dry-points reproduced here we may note that "The Gossip Page" was exhibited at the Royal Academy in 1929, at the Royal Society of Painter Etchers and Engravers in 1929, and at the Salon in 1930; "The Little Handful" at the Royal Society of Painter Etchers and Engravers in 1929; "The Law" at the Royal Academy in 1928; "The Plaintiff's Case" in Chicago in 1931; and "The Judgment" at the Royal Academy in 1929. In last year's Paris Salon Mr. Van Abbé was awarded Honourable Mention for his two plates, "Declarations" and "The Gossip Page"—an award

THE VOICE OF THE TAX-PAYER.

By A. A. B.

III.—TAXATION KILLS THE WILL TO WORK.

SIR HENRY MAINE, in his book on "Popular Government," quotes an observation of Bentham that the Turkish Government had in the old days impoverished more people by its action on motives than by its positive exactions. In other words, it is not only taking money out of their pockets, but taking the heart out of their work, that kills the efforts of the best sections of society. Putting aside the tiny class whom vaulting ambition inspires to aim at the Woolsack, the Front Bench in Parliament, the parlour of the Bank of England, or Fellowship of the Royal Society, what are the motives that compel nine men out of ten to "scorn delights and live laborious days"? Surely the necessity of providing a comfortable home for themselves and their families; the pleasure of giving their sons and daughters a better education than themselves; and the hope of leaving behind them sufficient provision for their widows and children. If the Government takes away in taxation a large portion of those earnings, and after death grabs sometimes as much as half a man's accumulations by death duties, the citizen loses heart, and asks, in despair, "Is it worth while to work harder?" The moment that your clever and adventurous spirits ask "Is it good enough to take on a new job?" I regard the State as on the down grade. From the hour when you tempt a portion of the population into idleness by paying them doles, under the pretence of insurance benefits, in certain cases without contributions on their part, and practically without any attempt to make them work, you are not only wasting public money, but discouraging those who would willingly labour and save.

Baldly stated, even a politician must agree to the proposition that to spend your capital must lead, sooner or later, to bankruptcy. That is what Socialistic Governments, of all parties, are now doing. The ordinary income tax is 4s. 6d. in the £: with surtax on incomes over £2000, the proportion of a man's earnings, and dividends from previous savings, taken by Government for "Social Services," runs from 30 to 60 per cent.; while the toll on a man's savings at death amounts to similar confiscations. If all this money is taken from the individual and spent by the Government in the current year, is it not obvious that, besides being robbery, it is living on capital? Remember that, had it not been for the capital saved during the eighteenth- and nineteenth-centuries by the upper and middle classes, Great Britain could never have fought and financed the Great War. If it had not been that people were allowed to keep their savings and invest them during the prosperous years of the Victorian era, Britons would have suffered what the Germans have endured in the way of starvation, and would have been obliged to repudiate their State loans as both Germany and France have done. If ever there is another war, we shall suffer those things; and if British Government securities are exceptionally firm at this moment, it is not because our financial position is sound, but because the industrial and Government securities of all the

other countries in the world are so much less sound that banks, insurance companies, and individuals realise at a loss and take refuge in the comparatively safe harbour of British war loans.



A ZULU BOY SCULPTOR'S ASTONISHING STUDIES OF AFRICAN WILD GAME, OF WHICH PRINCESS ALICE HAS ACCEPTED SEVERAL EXAMPLES: A LIFE-LIKE MODEL OF THE GREATER KODOO (15 IN. HIGH).



THE COUCHANT LIONESS: A WONDERFUL EFFECT OF ALERTNESS IN THE HEAD AND FORE-PAWS COMBINED WITH RELAXATION IN THE REST OF THE BODY.



REMARKABLE DETAIL AND REALISM CONVEYED IN A SMALL COMPASS: A MODEL (ONLY 5½ IN. HIGH) OF AN EIGHT-YEAR-OLD BLACK OR HOOK-LIPPED RHINOCEROS.



THE ZULU BOY PRODIGY'S VIGOROUS SENSE OF DRAMA IN AFRICAN WILD LIFE: AN ELEPHANT KILLING A LEOPARD.

These wonderful little clay models of African wild game are by a young Zulu sculptor of seventeen, named Hezekeli N'tuli. He is the only native awarded a prize at the Royal Agricultural Show in Natal, where his work attracted much attention. Four examples were accepted by Princess Alice Countess of Athlone, wife of the ex-Governor-General of South Africa. Hezekeli's models much impressed the Native Economic Commission. Hezekeli is in the service of Mr. W. Stanley Williams, of Maritzburg, who is educating him, and supervising his artistic career. "A glance will indicate," writes Mr. Williams, "that the Zulu race has produced a natural artist amounting to a positive genius. He will portray any form of animal life he has once seen. He has studied from nature, and reproduced scenes photographed on his memory from infancy. Some of his models represent episodes from his past life, and are based on pathetic experiences." Besides those illustrated, there are many others, including leopards, zebra, eland, and some human groups.

If and when the world trade recovers, as recover it must, we shall see an all-round decline in British Government securities.

The old Liberal Party used to be the chief bulwark against the extravagant demands of the Socialists and trade unionists. With Gladstone's death in 1898, there passed away the beliefs, maxims, and policies of Liberalism. The aims and achievements of the Liberal Party were the freeing of our international trade, the removal of religious disabilities, the strict and economic administration of public finance, and the avoidance of war. The regnant idea of middle-class Liberalism was the freeing of the individual, and the setting him to do the best he could for himself and his family. Gladstone believed emphatically that money should be left to fructify in the pockets of those who make it, and the modern doctrine that the State can make a better use of money than its owners was to the Victorian statesman anathema.

In fact, at the General Election of 1874, Gladstone offered to abolish the income tax, which then stood at 3d. in the £1! It makes one's mouth water! Lord Salisbury died in 1903, and there was buried with him the old Conservatism. Then began the reign of trades unionists, sentimentalists, and Socialists, greatly helped by the folly of the Conservatives in plunging recklessly into Universal Suffrage.

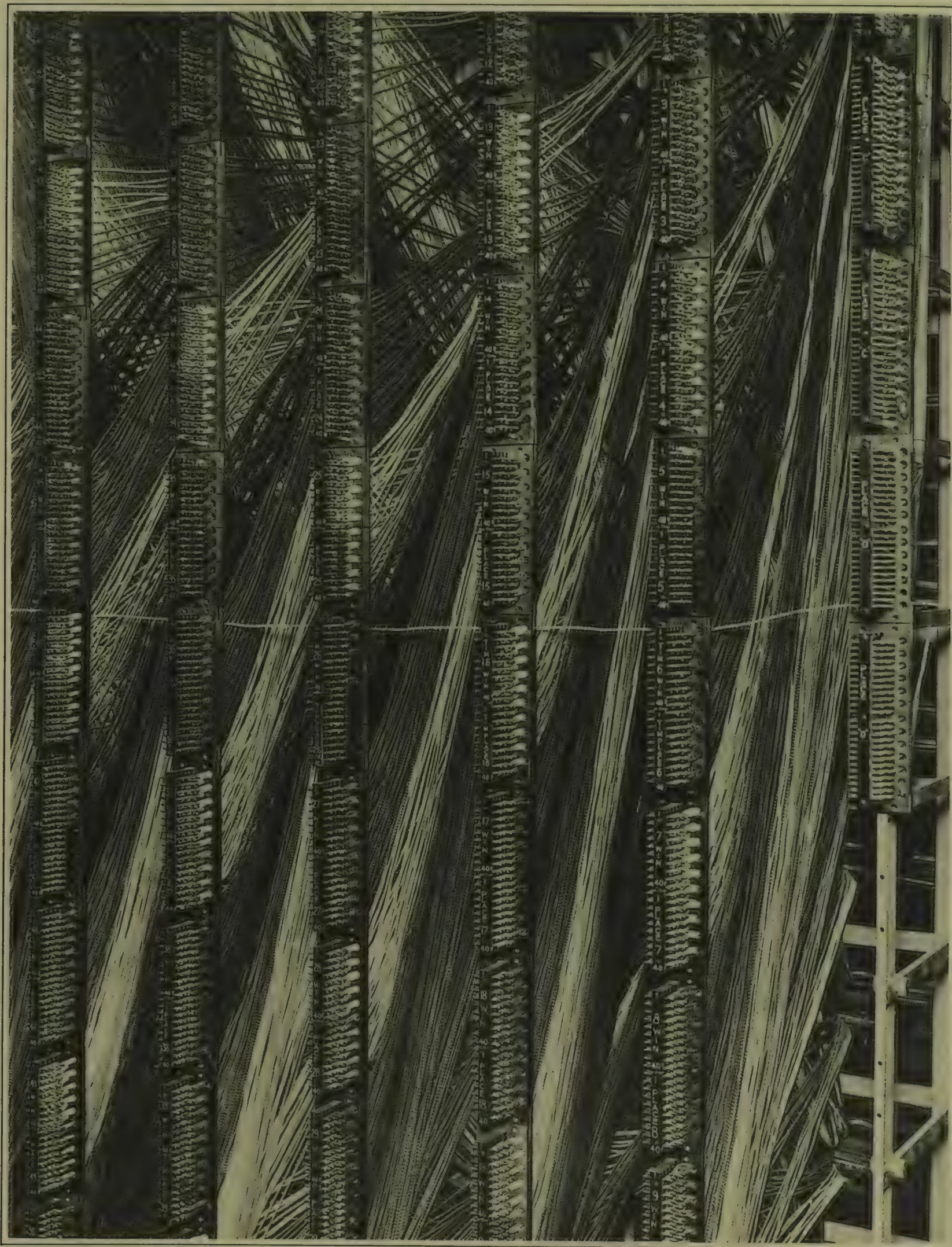
The British people are asked to pay a great deal more than they can afford in rates and taxes, and far more than any other nation in the world. Taxation per head of the population works out for

Great Britain at close on £16 per annum. The Frenchman pays about £10; the German something under £8; the Italian less than £5; and the American, to whom we hand over annually whatever we receive from our Continental debtors, £6 a head.

Many of the best type of our

citizens are paying something like £50 a year in order to clear off mortgages on houses which they were compelled to buy in order to get married. Nor is there any relief in sight, for the cost of "social services"—i.e., the State benefits that are thrust upon the manual workers "from the cradle to the grave," and which I have enumerated in a previous article—is continually mounting. In 1891 social services cost 20 millions; in 1921 they had risen to 271 millions; in 1929 they cost 349 millions; and to-day the figure is 396 millions. The employers and the Exchequer—that is, you and I—contribute rather more than two-thirds, and the employees rather less than one-third, of the amount of unemployment insurance fund to which the beneficiaries contribute. But quite a million unemployed draw "transitional benefit," to which they have contributed not a farthing, and of which the whole cost falls upon the tax-payer. Besides this, there are the large annual sums provided by the rates for what used to be called Parish Relief, but which is now, with the pompousness of modern democracy, styled "Public Assistance." But the alarming growth of local indebtedness, and the crushing increase of rates, paid almost entirely by the small householder, must be reserved for a future article.

A SYMBOL OF OUR TIME: MECHANISM OF THE ASCOT "TOTE."



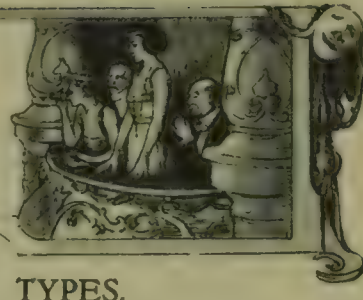
A BEWILDERING MAZE OF WIRES: THE COMPLEX INTERIOR OF THE GREAT TOTALISATOR INSTALLED AT ASCOT, THE LARGEST IN THE WORLD, SOON TO BE USED AT THE FAMOUS RACE-MEETING.

The Ascot Meeting this year (to be held from June 16 to 19) will be notable for the first use on that occasion of the great totalisator, the largest in the world, which has been installed there. The five big buildings erected for the working of the system make a great change in the aspect of the place. The principal building, which contains the central operating station and its complex mechanism, is in the grand-stand enclosure, and, from its great size, has been nicknamed "the Cathedral." The others are in the six-shilling stand

and the paddock. They have all been designed so as to harmonise with the surroundings. There are 360 paying-in and paying-out boxes. The connections to the central station from the paying-in boxes and the indicator-boards, on which the horses' numbers are shown by means of rose-coloured lights, are encased in twenty-nine great cables containing many miles of wire. During the four days of the Ascot Meeting about a thousand people altogether will be employed in working the totalisator.



The World of the Theatre.



THE DEGENERATION OF CHARACTER AND DEVELOPMENT OF TYPES.

A FRENCH lady once asked if the study of man included woman, and, being answered that it did, exclaimed "*Voilà un sujet troublant!*" Indeed, it is a disturbing theme, yet withal absorbing and profound. "Man, Know Thyself," was the eternal injunction set in the Parthenon, a challenge reminding him of his first duty, and rousing him to a sense of his own worth. What is it that identifies and individualises us? For most of us, the whole of life is embraced in the inscription on a tombstone which says, as Addison observes, "We were born upon one day and died upon another." It is a devastating reflection, levelling us to a common herd. Yet this is not the whole truth, for is there not a compulsion of the spirit we call character that takes arms against fate, refusing its finality? It strives for an unattainable ideal, and expresses its joy and suffering and the passion of its pursuit through creative art. It hacks out of Chaos an independent life, finding some great reconciliation with ultimate things. All the finest things in literature and drama are sublimations and distillations of experience, revelations of what Bridges defined as "the diviner principle implicit in life."

The magical quality of the incomprehensible existence of *Œdipus*, *Antigone*, *Hamlet*, *Falstaff*, *Quixote*, *Sancho*, *Faust*, and *The Master Builder* is that their incredible history is a piece of ourselves. They dwell in a world of imagination out of Time and Place, and are testaments of human dignity. Character, so conceived, is not an analysis, but a synthesis. Its truth is not the law-court definition of accurately related fact; for the queer thing is that, the more literal the statement in a work of art, the less convincing the impression. It is ignorant of the logic of plot, and has the varied inconsistency of life. It is unique and independent, compelled by its own spirit. But to share that richness is no easy matter. "It demands an effort to exchange our actual to our ideal identity," wrote Hazlitt, and who is willing to make it these days? The average and the superficial satisfy a characterless generation. Every one in a herd considers himself as good as his neighbour—and a bit better, as the Irishman put it. We recognise no compulsions but the impositions of external authority, so are we regimented and standardised in monotonous patterns. The cloth caps of Moscow symbolise the change.

Every art form exhausts itself in imitation; once possessing life, it becomes possessed by it. The large canvas with its brush-strokes of character, free and flowing, has shrunk to painting meticulously and consciously on ivory. The scale has been reduced from character to genre studies and types. Quilp could crack his finger-joints, and the accumulation of such minutiae is a feature of portraiture. The drawing may be distinguished by its accuracy and its understanding. I have already, in a previous article, called attention to the plays of Mr. John van Druten. There is no mean quality in "*Lean Harvest*," by Mr. Ronald Jeans, for within the compass of the characters is something more than egoistic presentation, for they bind our sympathy. His theme serves as a modern morality, yet it is intrinsic, as it should be, and not extrinsic. The characters are recognisable and beautifully interpreted, especially by Miss Diana Wynyard and Mr. Leslie Banks. Their experience may be common, but the power to give that experience value is not common. It is the fundamental weakness of that original and amusing

play, "*The Crime at Blossoms*," that, in spite of the perfect performance of Miss Joyce Bland, her characterisation has not the truth in it. The satire lies in the idea, but the picture belongs to the theatre. Mr. Mordaunt Shairp has again succumbed to the temptations of stage effect. Good theatre and good drama are not necessarily synonymous.

types rather than individuals. Is it the demand of the stage or the dearth of creative faculty? The playwright working consciously, organising and simplifying in accordance with the needs of his plot or his subject, must present types. Do we not all know them—service types, clerical types, domestic types—stamped out to pattern, their interest depend-

ing on the designer? They may be more serviceable and more consistent than God's creatures. When they are as aggressively moulded as John Tanner in "*Man and Superman*," we hear the authentic Shavian voice; when they contribute to the "spiral of meaning," we accept Mr. Galsworthy's pleas. Both have their ethical and social justifications, but the interest in the figures lasts as long as the subject and no longer. They are not characters with a complete and independent entity, capable of isolation. They have no subjective life.

When types are drawn on the large scale, we move in the sphere of melodrama. The revival of "*Tiger Cats*" affords a timely illustration. Two opposing polarities, external projections of virtue and vice, are skilfully brought together, and the spark of passion burns fiercely when such vivid personalities as Miss Edith Evans and Mr. Robert Loraine feed

the fire. But the illumination is like a pyrotechnic display, and it does not shine when the play is done, for these figures have not that imaginative light which Sir Thomas Browne described as "tropical." So, too, in "*Payment Deferred*," we have, in the figure of William Marble, a carefully-drawn type, loose enough to hold the peculiar genius of Mr. Charles Laughton; but there is no unique life on that stage except the gift of the actor, and therefore no real tragedy. A thrill is an ephemeral emotion, and it only stuns the imagination. Mr. Edgar Wallace, with his clever detective puzzles, hammers out familiar and unfamiliar types, but they have no volition other than their author's, and the breezy Mrs. Harris of Miss Maisie Gay in "*The Old Man*" is most alive because of the energy of its interpreter. This type tendency has created the type actor, docketed and labelled by producers ready for use when called upon—and so standardisation invades the stage. The truly creative dramatist will not draw types because he can draw individuals; he will not fashion puppets but reveal character. He will not gird against the discipline of his medium, knowing how to be free within the law. To be bound yet free is the paradox of art.

The creation of character in modern drama can never be in the manner of the past. None may say how it shall be displayed, for that is its mystery and its miracle. But it must have the heroic mould and be animated by the same compelling urgency. A strange tradition seems to prevail in our theatre that no play can exist on character alone; yet without it drama is dead. Forget the story, the episodes, the scenes, the dialogue, the very actor himself; but, if the character has moved and had his independent being forcing our sympathies or antagonisms, he is remembered. The search for a new vitality in drama must be for a more profound study of character. The drama of ideas has a limited life; the drama of types and puppets is only for the footlights and our entertainment. Give us characters with a right of citizenship among the great abiding figures, and we shall have significant drama calling forth a new spirit and a fresh vision among men. G. F. H.



"THE GOOD COMPANIONS," THE SUCCESSFUL DRAMATIC VERSION OF J. B. PRIESTLEY'S FAMOUS NOVEL AT HIS MAJESTY'S: ELIZABETH TRANT, THEIR FUTURE BENEFACTOR, COMES UPON THE "DINKY DOOS" IN THE ASSEMBLY ROOMS AT RAWSELY, AS JERRY JERNINGHAM IS SHOWING HIS NEW PATTERN DANCE. From left to right the characters are: Miss Adèle Dixon as Susie Dean; Mr. John Gielgud as Inigo Jollifant; Mr. Lawrence Baskcomb as Morton Mitcham; Mr. Jack Clewes as Jerry Jerningham; Mr. Edwin Ellis as Jimmy Nunn; Mr. Bernard Dudley as Joe Brundrit; Miss Ellen Pollock as Elsie Longstaffe; Mr. Edward Chapman as Jess Oakroyd; and Miss Edith Sharpe as Elizabeth Trant.

Mr. John Galsworthy, in his Romanes Lecture recently delivered at Oxford, pointed out that the demands of the stage incline the dramatist to fashioning



"THE GOOD COMPANIONS" STAGED AT HIS MAJESTY'S: JESS OAKROYD, SUSIE DEAN, AND INIGO JOLLIFANT BEHIND THE SCENES OF THE GATFORD HIPPODROME AFTER A LOCAL CINEMA PROPRIETOR HAD SUCCEEDED IN RUINING THE "GOOD COMPANIONS" PERFORMANCE.

Here Inigo Jollifant (Mr. John Gielgud, right) and Susie Dean (Miss Adèle Dixon) are seen deciding to try their fortunes in London, after the break-up of the "Good Companions"; while Jess Oakroyd (Mr. Edward Chapman) feels de trop.

SUN-TO-EARTH RAYS: CREATING AN ARTIFICIAL AURORA BOREALIS.

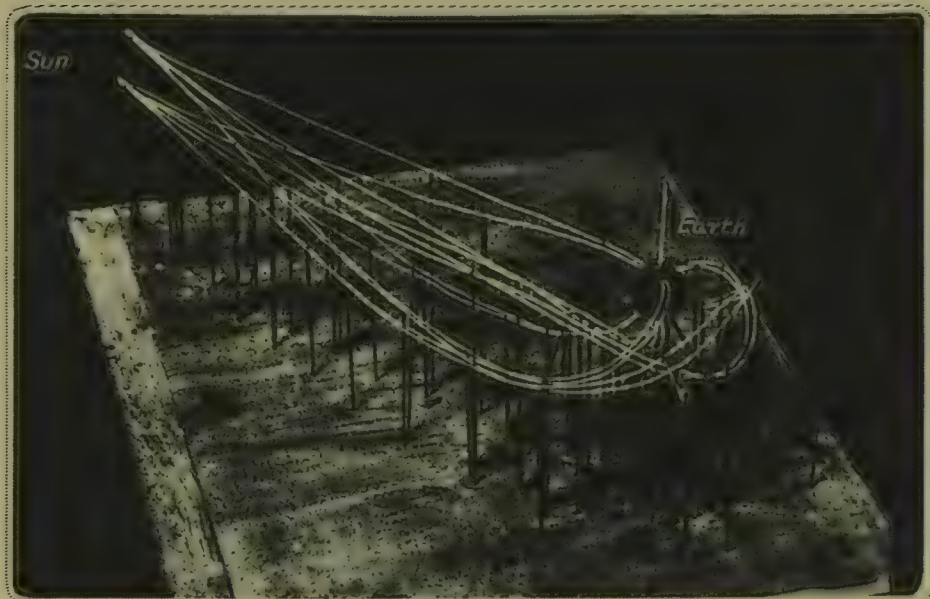


FIG. 1. AN INVENTION BY THE FOUNDER OF THE MATHEMATICAL THEORY OF AURORA: PROFESSOR STÖRMER'S MODEL, TO ILLUSTRATE HOW ELECTRONIC RAYS FROM THE SUN ARE CAUGHT UP BY THE EARTH.



FIG. 2. AN ELECTRONIC RAY COMPELLED TO FORM LOOPS IN A BRAUN TUBE UNDER INFLUENCE OF A STRONG MAGNETIC FIELD.



FIG. 3. A PHOTOGRAPH OF ONE OF PROFESSOR STÖRMER'S MODELS SHOWING HOW ELECTRONS DISCHARGED FROM A PLATE ARE DEFLECTED IN A MAGNETIC FIELD.



FIG. 4. THE 1902 MODEL BY PROFESSOR BIRKELAND, PIONEER OF THE EXPERIMENTAL METHOD OF STUDYING AURORA.



FIG. 5. AN ACTUAL AURORA BOREALIS AS SEEN IN NATURE: A PHOTOGRAPH SHOWING ONE TYPE OF THE PHENOMENON KNOWN AS THE NORTHERN LIGHTS.



FIG. 6. CATCHING ELECTRONIC RAYS FROM A BRAUN TUBE ENCIRCLED BY A ROTATABLE MAGNETIC RING: AN EXPERIMENT.



FIG. 7. ANOTHER TYPE OF THE AURORA BOREALIS, AS PRODUCED BY NATURE: A MAGNIFICENT PHASE OF THE PHENOMENON SUGGESTIVE OF WHIRLING DRAPERIES.

The photographs given above show scientific apparatus for investigating the action of electronic rays from the sun to the earth, and the phenomena of the Aurora Borealis. The subject is of special interest in view of the balloon ascent made by Professor Piccard (illustrated in our last issue) for the purpose of studying cosmic rays. With regard to the above illustrations, the following notes are from an article by a German writer, Herr Otto Kappelmayer, who says: "Professor Birkeland, of Oslo, was the first (in 1896) to experiment with the idea of solving riddles of the Universe. He built a small magnetic model of the earth and placed it in an environment of artificial lightning, to observe cosmic and other phenomena (Fig. 4). The Norwegian investigator Störmer went still further. He is the mathematical founder of the present-day aurora theory, which has brought about an immense change in our views as to the forces which operate between the sun and the earth. Störmer built a model of the earth. He

considered that, if his theory of the aurora was correct, the magnetic field of the earth model would catch up the artificial electronic rays (Figs. 1 and 3) from a miniature sun in exactly the same way as the magnetic field of the earth catches up electronic rays from the sun. Therefore, light-phenomena such as the wonderful arc shapes, draperies, and similar effects of the natural Aurora Borealis (Figs. 5 and 7) must arise on a miniature scale. The experiments were successful, and in accordance with reality. We are able to-day, with the 'Braun Tube,' to bombard a barium tungsten screen with electrons in such a manner that it lights up as brightly as an incandescent lamp. The rays are entirely devoid of inertia, and, if a small magnet is moved to and fro near the tube (Fig. 6), the electron rays will exactly follow the movements; so that, given certain conditions, the electron ray records on the screen of the tube, under the influence of the moving external magnets, will produce an imitation Aurora Borealis!"

COSMIC RAYS—A WONDER-TALE OF SCIENCE.

PROBLEMS OF THE UPPER AIR WHICH THE PICCARD BALLOON ASCENT MAY HELP TO SOLVE: RADIATION FROM SPACE.

By F. J. W. WHIPPLE, Sc.D., Superintendent of Kew Observatory. (See Illustrations on the opposite page.)

THE adventurous journey of Professor Piccard and M. Kipfer must have raised in many minds the questions: What are the scientific problems which could possibly be solved by balloon ascents to unprecedented heights? What other means have scientists for dealing with such problems? The newspapers have given a partial answer to the first question, for we are told that Piccard's first object was to measure cosmic radiation. Let us consider what is meant by that term.

The discovery of cosmic radiation was a by-product of the study of atmospheric electricity, and especially of the search for the reason why the air is a conductor of electricity. That air is a conductor can be demonstrated with a simple home-made electro-scope. The materials required are a glass jar with a cardboard lid, an inch of wax candle, a short length of wire, a bit of tin, and some tissue paper. Through the card make a hole just large enough to take the candle, pull out the wick, and substitute the wire; to the top of the wire fix the tin plate, and from a little hook at the bottom end hang a very narrow strip of tissue paper doubled in the middle. This electro-scope can be charged with electricity by rubbing a fountain-pen on your sleeve, holding the pen close to the tin plate, and touching the plate with your finger. When the electro-scope is charged, the "leaves" of tissue paper diverge. The charge will, however, leak away, and the leaves will collapse. You may make a better electro-scope with a better insulator than the candle, but the electricity will get away all the same. The fact is that the electricity escapes through the air. This was understood, for instance, by Francis Ronalds, who was honorary Superintendent of Kew Observatory in the 'fifties. He noticed that the bigger the vessel in which the leaves of the electro-scope hung, the more rapid was the leakage.

It was not until the discovery of radium that clear ideas on such subjects developed. Then it was discovered that there were radiations which could penetrate through the walls of a vessel and make the air inside it conduct electricity. On the analogy of the theory of the conduction of electricity through liquids, the explanation was given that the air became "ionised"; ions of molecular dimensions, little bodies carrying positive and negative charges, being formed. If the leaves of an electro-scope were positively charged, they would attract the negatively-charged ions, and so the excess of positive electricity on the leaves would eventually disappear. Coming to the conclusion that something of this sort was happening in every closed vessel, physicists saw that there must be penetrating radiation everywhere. The next step was to ascertain how this penetrating radiation varied from place to place. It was found that on high mountains the penetrating radiation was stronger than on the plains; and that it increased rapidly during balloon ascents. In other words, it was found that an electro-scope would not hold its charge nearly so well at a great height as near the ground.

There has been a good deal of controversy as to who should have the credit for establishing the theory that the most important part of the penetrating radiation came from beyond the atmosphere, but it is generally admitted that the observations of Victor Hess, an Austrian, were decisive. Hess made his observations in a balloon which went up to 5 kilometres. Shortly afterwards, Kolhörster, in Germany, went up to 9 kilometres, and confirmed Hess. Later, Millikan, in the United States, sent up apparatus attached to a free balloon with the object of demonstrating that the penetrating or cosmic radiation increased up to 16 kilometres. The reason why the radiation is comparatively weak near the ground is that it is absorbed in the upper air. It is now agreed that the radiation comes

to us from far-away regions of space, perhaps from distant nebulae. There is much speculation as to the process which produces the radiation. It may be the annihilation of matter; it may be the transformation of light into electricity. One thing is certain: the story of the leaky electro-scope has become one of the fairy-tales of science.

Now we come back to Professor Piccard. What did he hope to discover? What has he discovered? From what the newspapers tell us, it might be gathered that he had merely confirmed the observations of Millikan. We cannot but hope that the enterprise has led to some more exciting result. The ascent lasted a good many hours, and Piccard may be able to demonstrate that the radiation

The principal problem of the earlier scientific balloon ascents was to establish the relation between height and temperature. Nowadays there are aeroplanes to give us news of the fluctuations of temperature day by day in the lower atmosphere, but for information as to what is happening at greater heights we depend on instruments carried by free balloons. A free balloon in readiness for an ascent is shown in one of Mr. Davis's illustrations (on the opposite page). The instrument, known as a meteorograph, is very light, and the record is scratched on a little plate less than an inch square. The record has to be read under a microscope. Our balloons go up regularly to heights of 60,000 ft. By using larger balloons made of the thinnest

rubber, Professor Wigand of Hamburg has made soundings up to 100,000 ft., or nearly twice the height reached by Piccard. Although the air gets colder with increasing height up to about 30,000 ft., there is a remarkable uniformity of temperature above that level. The average temperature in this region, which is known as the stratosphere, is about 60 degrees below the zero of the Fahrenheit scale.

There are various ways in which we can learn about the properties of the atmosphere far beyond the levels to which we can hope to send our instruments. That the atmosphere extends to enormous heights, some hundreds of miles, is demonstrated by the observations of aurora. Moreover, examination with the spectroscope of light from aurora demonstrates that the familiar constituents of the atmosphere, oxygen and nitrogen, predominate everywhere.

As to the temperature of the upper regions, we are learning a good deal from the observations of the waves produced in the air by explosions. It is common knowledge that during the war we used to hear in London the firing on the Western Front. The audible noise produced by the firing of a single big gun does not travel very well, but the waves which the firing causes in the air can be recorded at great distances by suitable instruments. During the last few years there have been regular observations of the air-waves from the guns on the Shoeburyness and Woolwich ranges. These observations tell us that in passing, for example, from Woolwich to Cardiff, the waves take nearly two minutes longer than if they went along the ground at 1100 feet per second, the velocity of sound. We are able to deduce from the observations not only the heights of the layers traversed by the waves, but also the temperatures at those heights. The evidence is definite that the waves never turn back to earth from a height of much less than 120,000 ft. The air at that level is, it appears, as warm as the air we breathe, whilst the air at 180,000 ft. is probably much hotter, with a temperature approaching the normal boiling-point of water. Lindemann and Dobson, who were the first to propound the theory that there was this jacket of hot air over the cold stratosphere, gave the explanation. Ozone in the upper air abstracts some of the energy of sunshine, the energy of ultra-violet light, and this energy, converted into heat, suffices to warm the air.

We have no means at present of discovering the temperature beyond the reach of the waves from explosions, but it is possible that more will be learned some day from the observations of meteors. These bodies generally become luminous at heights comparable with 300,000 ft. Many other problems of the high atmosphere are being attacked with vigour. Wireless experts are studying the "Heaviside Layer," or layers, in which the air is a good conductor of electricity. Other scientists are investigating the light of the night-sky, the tidal waves in the atmosphere, and the electric currents which are revealed by their action on the magnetic compass. The field for research is wide, and if Professor Piccard's enterprise attracts more workers to the problems of the upper air, he will have done good service to science.



THE ALTITUDE TO WHICH PROF. PICCARD AND M. KIPFER ROSE INTO THE STRATOSPHERE, A REGION NEVER BEFORE ENTERED FOR SCIENTIFIC STUDY: THE DARING BALLOON ASCENT COMPARED WITH THE HEIGHTS OF CLOUD STRATA, MT. EVEREST, AND MT. BLANC.

"This drawing," writes M. Lucien Rudaux, the well-known French astronomer, "represents in pictorial diagram the lower part of the atmosphere, whose extension in height is still undetermined. The part in contact with the earth's surface is called the troposphere, which is not more than about 11,000 metres (about 35,750 ft.) thick. It contains water-vapour in suspension in the air, and within it are found at known levels the various kinds of clouds, here represented along with the summits of Mount Everest and Mont Blanc for comparison. This zone is the only one which man (owing to the rarefaction of the air increasing with ascent) had hitherto been able to study. Above, beginning with the line S-S, is the stratosphere. The position of the balloon here indicated shows the relative degree to which Professor Piccard succeeded in penetrating this zone, on the nature of which the researches made in course of his daring ascent will provide very valuable information." The figures in the left margin indicate heights above sea-level in kilometres. A kilometre is, roughly, five-eighths of a mile.

The height reached by Professor Piccard has been officially registered as 15,781 metres (51,458 ft.).

Drawing by M. Lucien Rudaux. (Copyright.)

at such great heights varies considerably in the course of the day, in contrast to the radiation which struggles through to lower levels and is remarkably steady. He may have found the total cosmic radiation very much stronger, owing to the presence of "soft" radiation so easily absorbed by air that none reaches the ground. The publication of the scientific results of the ascent will be awaited with some impatience. There are other problems of atmospheric electricity to be attacked by observers who are ready to venture their lives in high balloon ascents. It is not certain, however, whether the information which is sought cannot be obtained more economically, and therefore with greater regularity and completeness, by the use of small free balloons carrying suitable apparatus.

PROBING SECRETS OF THE UPPER AIR ABOVE THE PICCARD ALTITUDE.

Drawn by our Special Artist, G. H. Davis, from information supplied by Dr. F. J. W. Whipple, Superintendent of Kew Observatory. (See his Article on the Opposite Page.)



SCIENTIFIC METHODS OF STUDYING THE ATMOSPHERE AT GREAT HEIGHTS: INSTRUMENT-CARRYING BALLOONS AND SOUND-SIGNALS.

The secrets of the air ten, twenty, or even more miles above our heads, which led Professor Piccard and his assistant to make their great balloon ascent, have been investigated for years in countries attached to the Convention for the International Investigation of the Upper Air. In this country considerable success has been achieved with instrument-carrying balloons and by measuring sound-waves set up by gun-fire and explosions. The rubber balloons used are some 3 to 5 ft. in diameter, and carry the featherweight Dines meteorograph, the ingenious instrument used for taking records (on a plate about the size of a postage-stamp) of temperature and atmospheric pressure at heights above those yet reached by man. Our drawing explains the working of the meteorograph, and shows how the "scriber" scratches a line on the plate, which is measured in conjunction with the lines made in calibrating, and thus gives the desired information. The instrument is protected by a "spider," or shock-absorber,

for when the balloon bursts, as it may do, the whole apparatus has a free fall of perhaps over ten miles through space to earth, where it may be picked up by a puzzled farm labourer who claims the reward for its return. The sound-waves set up by gun-fire always curve upwards through space till atmospheric conditions cause them to curve down earthwards. The sounds are received by microphones spaced at regular distances, and the measurement is made by the difference in time of reception between one microphone and another. The speed of sound and the distance on the ground being known, it is fairly simple to measure the sound's angle of descent. More complicated calculations give the height the sound has reached, and even the composition of the atmosphere at great altitudes. The B.B.C. now co-operates with investigators by sending out prearranged signals simultaneously with the time of firing, so that the time the sound-waves started is known to the persons receiving those heard at a distance.

BOOKS OF THE DAY.

OWING to our profound respect for law and order—particularly the law of libel and the order of the boot—it has been found convenient to modify a familiar Latin proverb, which is nowadays generally observed in the form—*De vivis nil nisi bonum*. We now speak more freely of the departed, but if we want to vilify the living it is safer to wait till we are dead ourselves.

Certain advantages of posthumous criticism attracted the late Prince von Bülow, the first volume of whose "MEMOIRS," 1897-1903. With Sixteen Illustrations (London and New York: Putnam; 25s.), has at length appeared in an English translation. In the editorial preface we read: "Despite the urgent appeals of his political friends and admirers, he steadfastly kept to the resolution he had made, to have his memoirs published only after his death. Thus, foregoing immediate success, and putting his material interests into the background, he considered this the only sure guarantee of that independence of judgment which he endeavoured to achieve. He wished to write exactly as he thought; to evaluate people as he saw them, no matter whether they were sovereigns or his colleagues in diplomacy. He did not wish to be bound by personal considerations, no matter for whom. . . . He would have anticipated with complete calm all the contradiction which his work, had it been published during his lifetime, would have encountered."

One such "contradiction" cropped up immediately on the first appearance of the present volume. Its publication was suspended owing to certain references to Lord Lonsdale, who intimated that he might have to take legal proceedings. Later it was announced that the matter had been amicably settled, so that the book now appears with the offending passages in a form with which Lord Lonsdale is satisfied. With his usual good nature, he accepted an arrangement involving the least trouble and expense to the publishers, who on their part speak of him with the highest respect and strongly repudiate any slur cast upon him in the book. The method adopted to modify the two objectionable paragraphs has been to print them in smaller type accompanied by a publisher's note pointing out their inaccuracies.

Mixed up with the mis-statements are not a few handsome compliments. Thus Lord Lonsdale is described as "the typical jovial English nobleman . . . always with a gold coin in his hand for anyone who asked anything, and with a jest always on his lips. He was the best horseman in England. He was also a fine yachtsman." Our premier sporting Peer is not the only person who had occasion to refute Prince von Bülow's posthumous comments. Another note inserted mentions that "a denial of certain allegations" was received from Freiherr Hermann von Eckardstein, who married the only daughter of Sir John Blundell Maple. Here the publishers state that Prince von Bülow's Memoirs "are presented solely as a historical document," and that they "do not in any way associate themselves" with his views or criticisms of persons or events. These disclaimers rather tend to discount the editor's eulogy of the Bülovian "taste exact for faultless fact."

If Prince von Bülow has occasionally gone astray in his allusions to English life, he may presumably be regarded as a reliable authority on his own country. His position, first as Foreign Minister and then as Chancellor, brought him into intimate touch with the Emperor and with the whole diplomatic world of his day. His reminiscences, when published in their entirety, bid fair to constitute one of the most important sources for the political history of Germany in his period. The whole work is in four volumes, arranged in the order in which they were written. This first volume covers the six years from the Prince's appointment as Foreign Minister to the Morocco crisis of 1903. Volume II, deals with the next six years up to his resignation of the Chancellorship in 1909. Volume III, carries the story to 1919, including the World War and the collapse of Germany. In Volume IV, the author returns to his early years and experiences in the diplomatic service from 1849 to 1897. The composition of the Memoirs, which he dictated and then revised in his own hand, occupied him five years, from 1921 to 1926.

In a short review it is impossible to convey the immense variety of interest in this close-packed volume of over 600 pages. Its outstanding feature is the full-length portrait of the Prince's Imperial master, the ex-Kaiser, whose "blazing indiscretions" it was his constant task to modify and counteract. The personality of Wilhelm II., in fact, permeates the whole book. Countless descriptions, anecdotes, and conversations go to the making of this portrait, which strikes me as being absolutely sincere, for it combines most candid criticism and merciless analysis with a note of affection and loyalty amounting at times almost to hero-worship. Although the Kaiser predominates, however, he does not monopolise the stage, and we get innumerable pen sketches, both of other royalties (including the Emperor Francis Joseph, Queen Victoria, the Prince Consort, the Empress Frederick, King Edward, and the late Tsar and Tsarina) as well as of a whole gallery of other distinguished contemporaries.

Prince von Bülow's views on the inception of the Great War were discussed in *The Illustrated London News* of Feb 21 last, by Signor Guglielmo Ferrero, in an article based on extracts published from the German edition of the third volume. The first volume, with which we are now concerned, while dealing with an earlier period, contains many

the end of the World

War. . . . The ugly word 'Boche' which the French have inflicted on our people . . . signifies that the English do not consider us gentlemen, the French do not think we are *gens du monde*, and that the Italians find us lacking in *gentilezza*."

The cultivated German mind, seen at its best in Prince von Bülow, even when not devoid of wit and humour, has a certain heaviness and stolidity. This quality distinguishes it from the British mind of equal calibre, which is apt to have more grace and agility and on its lighter side a more rollicking sense of fun and fancy. I have put this point clumsily enough, but it may be made clearer by a concrete example. The difference between German and British mentality in two first-class brains, each trained in politics and seeking recreation in literature and social intercourse, could hardly be better appreciated than by turning from the Bülow Memoirs to "SMARANDA." A Compilation in Three Parts. By C. B. Thomson (Lord Thomson of Cardington). With an Introduction by the Rt. Hon. J. Ramsay MacDonald (Jonathan Cape; 7s. 6d.). Unfortunately there are no illustrations.

Lord Thomson's tragic death in the "R 101" disaster has lent a poignancy to this exquisitely written book—so intensely alive, whether treating of things grave or gay—which changes the mood of a reader who remembers the first edition in 1926. I had the curiosity to look up my previous note on the book at that time, and found that I had been a little mystified by the author's use of blanks or fancy names for real people and places. I could not guess the identity of Smaranda, and possibly other readers may not have realised that "Smarandaland" meant Roumania, where Lord Thomson had been on diplomatic service early in the war.

The veil has now been lifted from the principal pseudonym. The romantic element in the book is known to refer to the lady of whom the Prime Minister, in his introductory memoir—an affectionate and moving tribute to his late friend and colleague—writes as follows: "One other episode in his Roumanian experiences deserves special mention, and that is his meeting with Princess Marthe Bibesco, a gracious and charming personality, a gifted connoisseur of art and scholarship, and an accomplished authoress, whose books have been crowned by the French Academy. Thomson formed an intimate and lasting friendship with the Bibesco family, and this cultured circle did much to encourage his taste for art and literature, and to induce him to venture on the pleasures and pangs of authorship. 'Smaranda' is his tribute to this friendship." Few modern women, I should say, have received so fine a literary tribute, wherein the praise of personal and intellectual charms is delicately blended, as that offered in "Smaranda." Princess Bibesco, it is said, purposes to reciprocate with a memorial volume about the man in whom she inspired so chivalrous a devotion, and she has lately been visiting Lossiemouth, where Lord Thomson was formerly a familiar figure when staying there with Mr. MacDonald. Her book will be awaited with keen anticipation.

Here I must stop: not because I have finished, but because I have come to the end of my tether. In conclusion, however, I would call attention to four other books that might suitably be read in conjunction with the Bülow Memoirs as bearing on kindred matters or persons therein discussed. An interesting appreciation of King George's

high-minded and conscientious grandeur, who worked hard for his adopted country, and whose fame has been somewhat oppressed by the weight of his own Memorial, is provided in "THE PRINCE CONSORT." By Frank B. Chancellor. Illustrated (Philip Allan; 21s.); the most notorious of military scandals is revived in two kindred books—"THE DREYFUS AFFAIR." By Jacques Kayser (nephew of Colonel Dreyfus). Translated from the French by Nora Bickley. Illustrated (Heinemann; 10s. 6d.); and "THE TRUTH ABOUT DREYFUS." From the Schwarzkoppen Papers. Edited by Bernhard Schwertfeger. Illustrated (Putnam; 7s. 6d.). New perils menacing poor old Europe are prophesied luridly in "THE COMING WAR." By General Ludendorff (Faber and Faber; 6s.). General Ludendorff develops his theory of a second world war impending through the rivalries of Fascism (allied with the Pope), Bolshevism, Jews, and Freemasonry, and then proceeds to describe an imaginary conflict that ends in the destruction of Europe, leaving it a prey to the nations of Asia and Africa. I can only hope he is wrong.—C. E. B.



SIR WILLIAM ORPEN'S CHAPEL, WHICH OPENS OUT OF HIS STUDIO: A CORNER OF IT; SHOWING A STUDY FOR THE CHRISTUS IN THE ARTIST'S "PALM SUNDAY," HUNG ABOVE A LITTLE ORGAN; AND A STUDY OF THE WORSHIPPERS IN THE SAME PICTURE ON THE WALL ON THE RIGHT.

Opening out of the studio of that distinguished Royal Academician, Sir William Orpen, is a remarkably interesting chapel. It contains numerous treasures, including the crucifix shown in one of our photographs, which is flanked by two old Russian silver candlesticks. Below is an alms-dish, given to Sir William by Dame Madge Kendal. In the other photograph are two studies for the much-discussed "Palm Sunday," which is now in the Academy. Sir William, it will be recalled, was inspired by a twelfth-century carving in a Berlin Museum, and from it painted the Christus and the ass. A study is seen over the little organ. On the right wall is the other study—that for the worshippers in the same picture, figures for which the artist's three daughters sat.

incidental allusions to the events of 1914-18. They emphasise once more the fact that wars are brought about by people in high places. The great catastrophe was caused by a few—a small group of Continental rulers, politicians, and militarists; the peoples had no choice; they were herded into it like sheep to the slaughter. In these pages we can trace various personal forces at work in Germany and Austria, which combined eventually, by malice, folly, or blunders, to drench Europe in blood.

Prince von Bülow's character reveals itself as genial, urbane, and conciliatory, not without a dry humour. His love of classical literature and of the German poets, especially Schiller, is in constant evidence. Nor is he in sympathy with the typical behaviour of his compatriots, or that spirit expressed by a diplomatic colleague in the remark: "Tactlessness is manliness." Foreign critics could hardly improve on his descriptions of the German tourist of his day. In one of them he writes: "Some Germans make a repellent impression abroad because of their rough manners, their aggressiveness, and their loud boasting. The *miles gloriosus* contributed far less to our unpopularity (with very few exceptions, the German officer was well-bred and polite) than did the conceited 'Herr Doktor' or 'Herr Professor,' or, to an even greater degree, the pioneers of our commerce, who did not mind walking over corpses. . . . We were gradually getting on the world's nerves, only we ourselves did not notice this fact until



IN SIR WILLIAM ORPEN'S CHAPEL: A SIXTEENTH-CENTURY CRUCIFIX WITH A FINE CHRISTUS CARVED FROM A SINGLE PIECE OF IVORY.

THE TATTOO OF TATTOOS: ALDERSHOT'S GREAT ASCOT-WEEK SPECTACLE.



AFTER THAT TERRIBLE DEFEAT OF THE REBELLIOUS BRITONS WHICH CAUSED BOADICEA TO TAKE POISON: THE TRIUMPHAL ENTRY OF THE ROMAN EMPEROR AND HIS LEGIONS—
IN THE RUSHMOOR ARENA.



ROMAN INFANTRY AT THE CHARGE: THE ATTACK ON THE BRITONS UNDER BOADICEA,
QUEEN OF THE ICENI.



SCOTTISH INFANTRY AT BAYONET-PRACTICE: THE QUEEN'S OWN CAMERON HIGHLANDERS AT A REHEARSAL.



THE RETIREMENT ON CORUNNA: FRENCH CAVALRY CHARGING—WITH SOLDIERS OF THE REARGUARD OF SIR JOHN MOORE'S "ARMY," MEN WHO FOUGHT GALLANTLY
AMID THE DEMORALISATION OF THE FORCE AS A WHOLE.

The Aldershot Tattoo, which, it need hardly be said, has become an exceedingly popular feature of the London season, and, more especially, of Ascot Week, will—all being well—have its first performance in the Rushmoor Arena to-day, Saturday, June 13; and there will be other performances on the nights of the 16th, 17th, 18th, 19th, and 20th. Features of the affair are a reconstruction of the Roman invasion of this country and the revolt of the Britons under Boadicea; and a representation of Sir John Moore's retirement on Corunna—the forced marches and the rearguard actions of an "Army" which was largely undisciplined and "mainly a collection of regiments lacking all the essential auxiliary

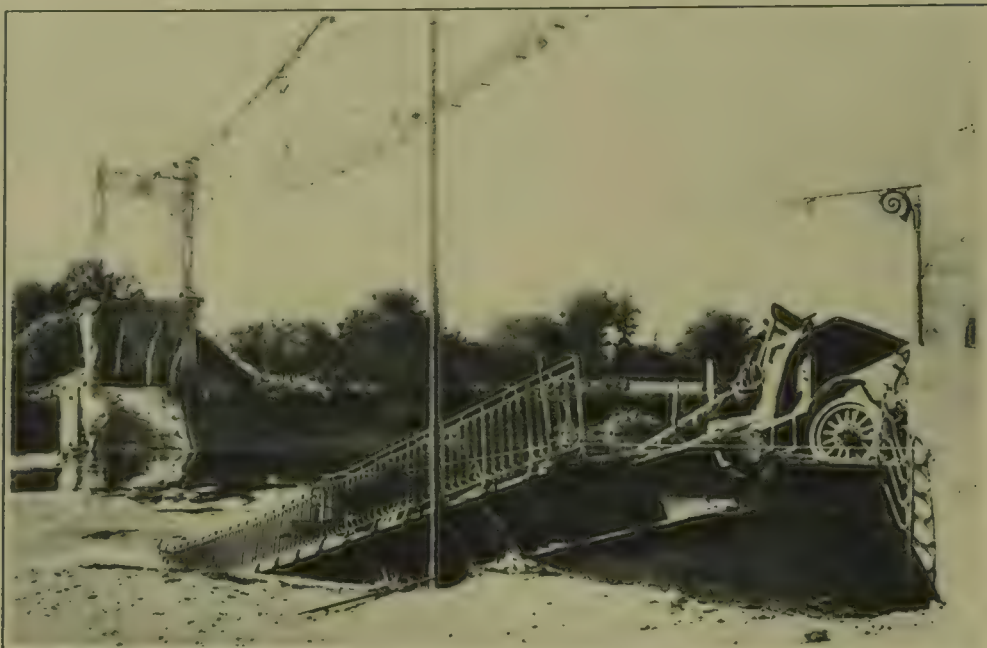
departments." Other attractions are a Highland Display; club-swinging with illuminated clubs; a musical ride; a display by the Royal Horse Artillery; and a demonstration illustrating the evolution of engines-of-war, from the catapult, the ballista, the trebuchet, and other stone- or arrow-throwing devices, to the Tank of to-day. In lighter vein is a spectacle, "Memories," which depicts the dreams of a body of sleeping troops, who are seen bivouacked. "A football match and a hunting meet typify their dreams of past peaceful pleasures at home," says an official note, presuming football for the men and hunting for the officers! Obviously, our photographs were taken during a rehearsal.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



A COLLAPSE WHICH COST FIFTEEN LIVES: THE FALLEN SUSPENSION BRIDGE OVER THE RIVER ISLE; AND HALF-SUBMERGED LORRIES.

At about 9.30 on the morning of June 3, fifteen men were drowned and nineteen were injured owing to the collapse of a new suspension bridge over the River Isle at Saint-Denis-de-Pile, while engineers were testing it for bearing strength. Big lorries laden with sand had been driven on to the bridge, when a steel cable gave way. Other cables broke in speedy succession,



THE SUSPENSION BRIDGE WHICH COLLAPSED WHILE BEING TESTED FOR BEARING STRENGTH: THE STRUCTURE WITH MOST OF ITS PLATFORM FALLEN INTO THE ISLE — A PHOTOGRAPH SHOWING BOTH ENDS AND ONE OF THE HEAVY MOTOR-LORRIES.

with the result that the concrete platform fell into the river. The victims who were drowned in the deep, fast-running waters before aid could reach them included engineers, workmen, lorry-drivers, and a journalist on a local paper. Spectators drew a certain number of men to safety, and one or two lorry-drivers who chanced to be near the ends of the bridge were able to scramble ashore. The scene of the disaster is some 15 miles east of Bordeaux.



FURROWING THE SEA-SHORE: PLOUGHING THE SANDS AT WORTHING TO DRAIN THEM SO THAT THEY MAY DRY QUICKLY AND GAIN VALUE AS A PLAYGROUND FOR CHILDREN.

In connection with the first of the three photographs given immediately above, it should be said that Worthing's Town Council is ploughing the sands at low tide to see if draining-furrows will cause the sands to dry with unusual speed and so provide a playground promptly. As to the second, it should be noted that the "moat" is designed to act as an obstacle between the elephant and the public, in "Zoo" Mapping-Terrace manner. As to the third, that M. Alain Gerbault, the famous lawn-tennis player who lives the life of a "hermit" yachtsman, has a

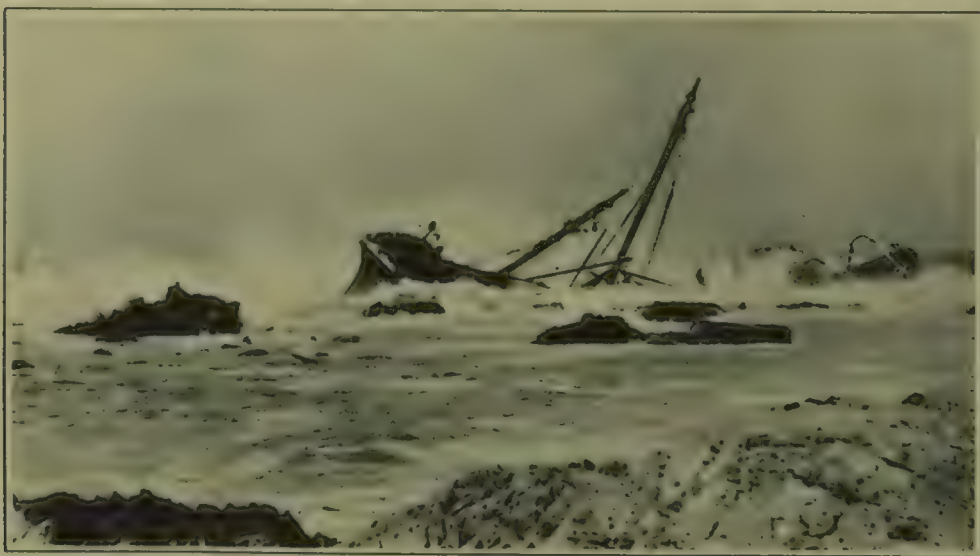


A PACHYDERM DITCHED: AN ELEPHANT FALLEN INTO THE PROTECTIVE "MOAT" ROUND ITS RUN IN MUNICH.



THE NEW YACHT IN WHICH M. ALAIN GERBAULT WILL SAIL SINGLE-HANDED ROUND THE WORLD: AFTER THE LAUNCH AT SARTROUVILLE.

new craft in place of his "Firecrest." This was launched at Sartrouville on June 4. M. Gerbault will sail her single-handed round the world, as he did the "Firecrest."



SHOWING ONE OF THE SURVIVORS CLINGING TO A ROCK ON THE LEFT: THE STEAMER "PROGRESS" A FEW MINUTES AFTER SHE HAD BROKEN HER BACK ON THE ROCKS NEAR WELLINGTON, NEW ZEALAND.

The Holm Shipping Company's 353-tons coasting steamer "Progress" was wrecked on the rock-bound coast near Wellington, New Zealand, on May 1. During the previous day she had broken her power-shaft, and she anchored to await assistance. Then a gale sprang up and she parted



THE WRECK OF THE "PROGRESS": DRAGGING ONE OF THE SURVIVORS ASHORE ON THE ROCK-BOUND NEW ZEALAND COAST NEAR WELLINGTON.

moorings, with the result that she was driven on the rocks half a mile south of Happy Valley, near Wellington, and broke her back. Four of her crew lost their lives. The others were able to swim long enough to be picked up by willing helpers.

HAPPENINGS AT HOME AND ABROAD: PICTORIAL COMMENTS ON RECENT EVENTS.



THE HERO OF A GREAT SCIENTIFIC BALLOON ADVENTURE: PROFESSOR PICCARD (IN THE CAR) WELCOMED ENTHUSIASTICALLY ON HIS ARRIVAL AT MUNICH.

We illustrated in a double-page in our last issue the great balloon ascent of Professor Piccard, who made observations at a height of about 10 miles in the air. On June 1 Professor Piccard visited Munich, and was greeted with enthusiasm. He and his assistant, Dr. Kipfer, dined with the Bavarian Premier. They returned to Augsburg, and the balloon was overhauled at the Riedinger works. A drawing showing the height that Professor Piccard attained will be found on page 1007.



THE SITUATION IN CHINA: GENERAL CHIANG KAI-SHEK (CENTRE BACKGROUND) READING HIS ADDRESS TO THE PEOPLE'S CONVENTION AT NANKING.

Our photographs show scenes at the opening of the People's Convention, called under the auspices of the Kuomintang, in the auditorium of the Central University at Nanking, for the discussion of the Provisional Constitution of China. General Chiang Kai-shek read the last will of Sun Yat-sen, and then, in a long speech, gave a historical review of the origin and growth of the Kuomintang and the subsequent revolutionary developments. This was in May. More recently,



THE LONDON VISIT OF THE GERMAN MINISTERS: (LEFT TO RIGHT) HERR CURTIUS, DR. BRÜNING, AND THE GERMAN AMBASSADOR LEAVING BUCKINGHAM PALACE.

Dr. Brüning, the German Chancellor, and Herr Curtius, the German Foreign Minister, went to Chequers on June 6 for their conversations with the Prime Minister and Mr. Henderson, returning to London on June 7. No statement was made about the conversations at Chequers beyond that issued in a terse official *communiqué*. Dr. Brüning and Herr Curtius were received in audience by the King on June 8. In spite of official reticence, it is clear that a very full statement



SIR ARTHUR KEITH CHAINED HILARIOUSLY AT ABERDEEN. A CONTRAST TO HIS "HARSH... FORECAST OF MAN'S FUTURE."

On June 7 Sir Arthur Keith gave his Rectorial address at Aberdeen University on "The Place of Prejudice in Modern Civilisation." He described his conclusions as a "harsh and repugnant forecast of man's future." The hilarious scene when he was "chained" by students, on leaving, contrasted strongly with these gloomy predictions.



AT NANKING: (RIGHT TO LEFT) GENERAL CHIANG KAI-SHEK, THE PANCHAN LAMA (A "LIVING BUDDHA"), AND MARSHAL CHANG JISUEH-LIANG, OF MANCHURIA

a revolt has broken out in Canton, and on June 7 Chiang Kai-shek's troops were mobilising in Kiangsi and Fukien. He then announced his intention of taking the command of forces against the Communists, for the suppression of banditry, apparently regarding the Canton rising as only of secondary importance. The Cantonese insurgents preferred to await the support of Feng Yu-shiang and Yen Hsi-shan.



THE GERMAN VISIT: (LEFT TO RIGHT) THE GERMAN AMBASSADOR, HERR CURTIUS, MR. MACDONALD, DR. BRÜNING, AND MR. HENDERSON AT THE GERMAN EMBASSY.

of economic and financial difficulties was made on the British as well as on the German side. Mr. Graham, the President of the Board of Trade, who was one of the week-end guests at Chequers, is believed to have set forth the difficulties of Great Britain with great cogency. Mr. Henderson received M. de Fleuriau, the French Ambassador, and Signor Bordonaro, the Italian Ambassador, at the Foreign Office on June 8 and told them the gist of the conversations.



FIG. 1. TWO OF 10 GOLD COINS (STATERS) OF ALEXANDER THE GREAT FOUND AT CORINTH (OBSERVE AND REVERSE).



FIG. 2. TWO OF 41 GOLD COINS (STATERS) OF PHILIP OF MACEDON FOUND AT CORINTH (OBSERVE AND REVERSE).

THE ART OF MOSAIC IN ANCIENT GREECE: DISCOVERIES IN A ROMAN VILLA AT CORINTH: MAGNIFICENT MOSAIC FLOORS, PROBABLY OF GREEK ORIGIN BEFORE THE ROMAN INVASION OF 146 B.C.

By Dr. THEODORE LESLIE SHEAR, of the American School of Classical Studies at Athens.
(See Coloured Illustrations on pages I, II, and III.)

conducted during the past years by the American School of Classical Studies at Athens are now being published for the School by the Harvard University Press of Cambridge, Massachusetts. The most recent volume in the series deals with a suburban villa excavated in 1925. The

building is located about one kilometre west of the theatre of Corinth, in the direction of Sicyon, on a site conspicuous for its natural beauty and adjacent to an ever-flowing spring of water. Rolling fields surround the spot and the lofty Acrocorinth towers in the distance behind it. Solitude and grandeur now reign where once

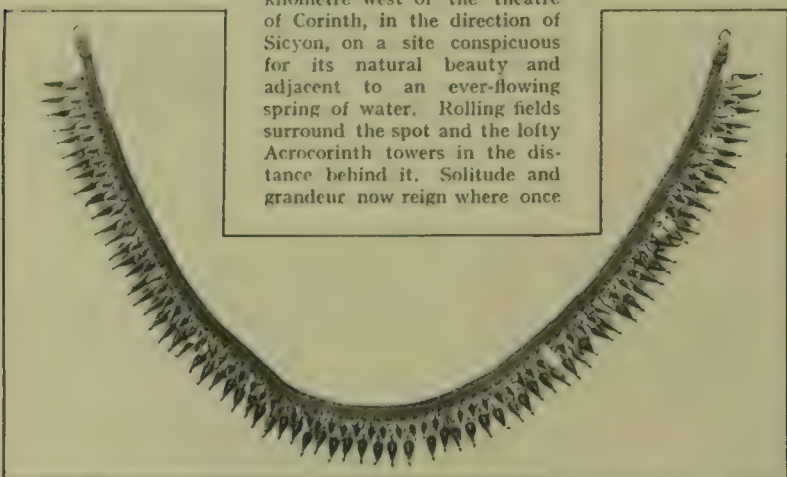


FIG. 3. GREEK JEWELLERY OF THE LATTER HALF OF THE FOURTH CENTURY B.C.: A GOLD NECKLACE (13 IN. LONG) OF EXQUISITE WORKMANSHIP AND IN PERFECT PRESERVATION, FOUND AT CORINTH.

hummed a busy household's daily life. No valuable furniture or precious objects were found, but scanty remains of stuccoed walls and magnificent mosaic floors prove that this was a villa worthy of one of the wealthy men who peopled Roman Corinth, and show that Anatole France's fanciful description, in "Sur la Pierre Blanche," of the villa and gardens of the Proconsul Gallio at Corinth is no exaggeration of the facts.

The excavations revealed five rooms with mosaic floors in which are represented panel-pictures and geometrical designs. Entrance to the building was provided by a doorway opening into the atrium. This is a large room, about twenty-four feet square, with a square water-basin at its centre. At the corners of the basin are bases of columns which supported the inward-sloping roof. Thus the basin itself was open to the sky, and it received the drainage of rain-water from the roof. It was also supplied with water by a conduit from the neighbouring spring. On each side of the pool, panel-pictures, rectangular in shape, were represented in mosaic. They are surrounded by frames consisting of a coloured guilloche pattern within an elaborate meander design. Two of the pictures have entirely disappeared. Of the other two, the one on the east side is partially preserved, and the fourth, on the south, is practically intact. Pastoral scenes are portrayed. In the east panel a goat is represented as lying at the base of a tree (see page III). Near by is a yellow pail filled with a white substance that is evidently milk. A cloth bag hangs from a broken branch of the tree. It resembles the bags in which the modern Greek peasant carries his cheese. The gnarled trunk with its grey-green colour suggests an olive-tree, of which the leaves are represented in bright green and blue colours. In all the pictures, the bright green and blue colours are secured by the use of glass. The other cubes are of limestone of many colours and shades, with the occasional use of cubes of terra-cotta to produce a variant tone of pink.

The picture on the south side of the room portrays a youthful herdsman who plays a flute as he stands beneath the branches of an olive-tree (see page III). A large yellow cook-pot is placed beside the tree, and green shrubs are scattered over the terrain. On

the right is a sloping hillside. Near the tree are three oxen, one of which has his back to the spectator. This composition is wholly pictorial, and the mosaic must have had a painting as its immediate source. Noticeable stylistic peculiarities of the execution are foreshortening in the treatment of the lower legs of the youth, the perspective of the cattle, and the absence of high lights on the figures. Since these characteristics are exactly those attributed by Pliny the Elder to the style of the painter Pausias, it is possible that the mosaic is a copy of a painting by Pausias or by a member of his school, which flourished in the neighbouring town of Sicyon in the fourth century B.C. The corners of the atrium are occupied by large squares with alternating patterns, the south-east and north-west corners having a diamond design, while the designs in the other corners are circular. But, although these geometrical patterns in opposite corners are similar, they produce quite different effects, because the colours are variously distributed.

The floor of a small room opening from the south-west side of the atrium is composed of panels of linear designs which serve as a frame for a standing figure of Dionysus. Although the picture is badly damaged, the god is identified by the thyrsus in his hand and by the ivy wreath on his hair. The picture-panel is bordered by a guilloche design similar to that used around all the pictures in the villa. The dominant colours of the stones throughout the room are pink and yellow, so that a soft and delicate glow is shed over the entire composition.

North-west of the atrium a doorway leads by two low steps down to a large triclinal or dining-room, twenty-three feet square, in the centre of which is a large picture of Europa seated on a bull (see page III), about four feet square, which is framed by a series of decorative bands. Outside the picture-frame the entire floor is covered with a uniform double-axe or pelta design. The simplicity of this decorative scheme is undoubtedly due to the fact

that the floor was in large part concealed by the dining couches which must have been placed about the room. The composition of the figures of Europa and the bull, which is somewhat different from that of the usual representations of the group, and the distribution of the colours are artistically effective, and again point to a noted painting as an original source. A characteristic stylistic touch is the visibility of the hind-leg of the bull through the transparent blue water of the sea. It is matter of record that such a device was employed by Pausias in his picture of "Drunkenness" at Epidaurus.

From the south-west corner of the triclinal a doorway leads to a small room, 14½ by 11 feet in size, of which the mosaic floor (see page II) is intact, and part of the frescoed wall is preserved to a height of three feet on the south side. The floor design is a square panel, bordered by bands of elaborate decorative motives, in each corner of which a cantharus is represented with vines extending from its bowl. A circular frame of guilloche design is inscribed



FIG. 4. A VERY RARE EXAMPLE OF SIXTH-CENTURY B.C. GREEK ART FROM CORINTH: A FRAGMENT OF TERRA-COTTA REVETMENT FOR AN ALTAR OR BASE; WITH A LION, AND A PIGMY FIGHTING A CRANE.

in this square, within which are concentric circles of triangles, skilfully coloured so as to give the effect of an ornamental flower-like setting to the centre of the design, which is a small circle. In this inner circle is portrayed the head of Dionysus (see page I), with ivy leaves and fruit in the hair, in careful and beautiful style. The simplicity and dignity of the head, the treatment of the eyes, the delicate colouring of the cheeks, and the ornamental crown of fruit and flowers mark this as a copy in stone of a painting of high artistic excellence. The subject, too, recalls the fact that Pausias painted numerous portraits of Glycera, the wreath-binder of Sicyon.

The walls of the room are made of heavy stones set with mortar, and they are finished with a painted stucco face. A marble socle is constructed of thin slabs of various coloured marbles, above which the stucco is painted in a mottled style which continues the colour notes of the veined marble. The orientation of the walls encroaches seriously on the mosaic designs and gives an unusual shape to the room. The west wall of this room is cut by a doorway, of which the marble threshold is still in place, through which one passes into a large room to the west.

This villa was certainly a magnificent house in the Roman period, but several pieces of evidence indicate that the floors antedate that time. Since some of the existing walls cut off integral parts of the mosaic patterns, it is clear that walls and floors were not simultaneously planned. Also, objects of the Greek period, such as coins, pottery, and lamps, were found just outside the walls. Finally, some of the mosaic pictures and designs are stylistically similar to Hellenistic mosaics found at Delos. Therefore, my belief is that these floors were built for a house of the Greek period, which was destroyed at the time of the destruction of the city in 146 B.C., and that they were subsequently re-used in a Roman house constructed on the site in the time of the restoration, after 46 B.C.



FIG. 5. FOUND IN A LATE-GREEK (HELLENISTIC) BUILDING AT CORINTH: AN EAVES-TROUGH MADE IN BRIGHTLY COLOURED TERRA-COTTA, WITH A SPECTACULAR LION'S HEAD.

The illustrations on this page come from Dr. Rhys Carpenter, Director of the American School of Classical Studies at Athens, with which Dr. Shear (the writer of the accompanying article) is also associated. Dr. Rhys Carpenter writes: "The excavations on the site of Ancient Corinth, first undertaken by the American School in 1896, have been resumed on a large scale during the past few years. Nearly all the finds illustrated come from a Greek colonnaded building, and were discovered in 1930. The gold necklace of superb workmanship (Fig. 3), and the hoard of fifty-one gold coins (staters) of Philip of Macedon (Fig. 2) and his son Alexander the Great (Fig. 1), had been hidden under the floor in a little hollow scooped out of the living rock, covered over some 2250 years ago, and never again touched until the spade of the American excavator claimed them for the Greek national museums. The fragment of terra-cotta revetment (Fig. 4) with the forepart of a lion and a pigmy battling with a crane, is very valuable for its glimpse into that almost utterly vanished art of painting in the sixth century B.C. (i.e., true painting as opposed to drawings on vases). With this neatly drawn and highly decorative lion may be compared the bold and spectacularly modelled lion's head on a Hellenistic eaves-trough (Fig. 5) in painted terra-cotta, whose gaudy colours are as bright to-day as 2000 years ago, when the building they adorned was destroyed by the Roman general Mummius in the sack of Corinth. The tiny vases (in centre of heading), none over 2 in. high, are specimens from among many thousands unearthed at a depth of only a foot or two. Their site marks the workshops of the world-famous potters of Corinth, who, during the seventh and sixth centuries B.C., stood at the head of their trade, until ousted by their rivals at Athens."—[Photographs by the American School of Classical Studies at Athens.]

A Greek Divinity in Ancient Mosaic: The God of Wine.

FROM A COLOURED PLATE, BY NORA JENKINS SHEAR, IN "CORINTH," BY THEODORE LESLIE SHEAR. REPRODUCED BY COURTESY OF THE AUTHOR.



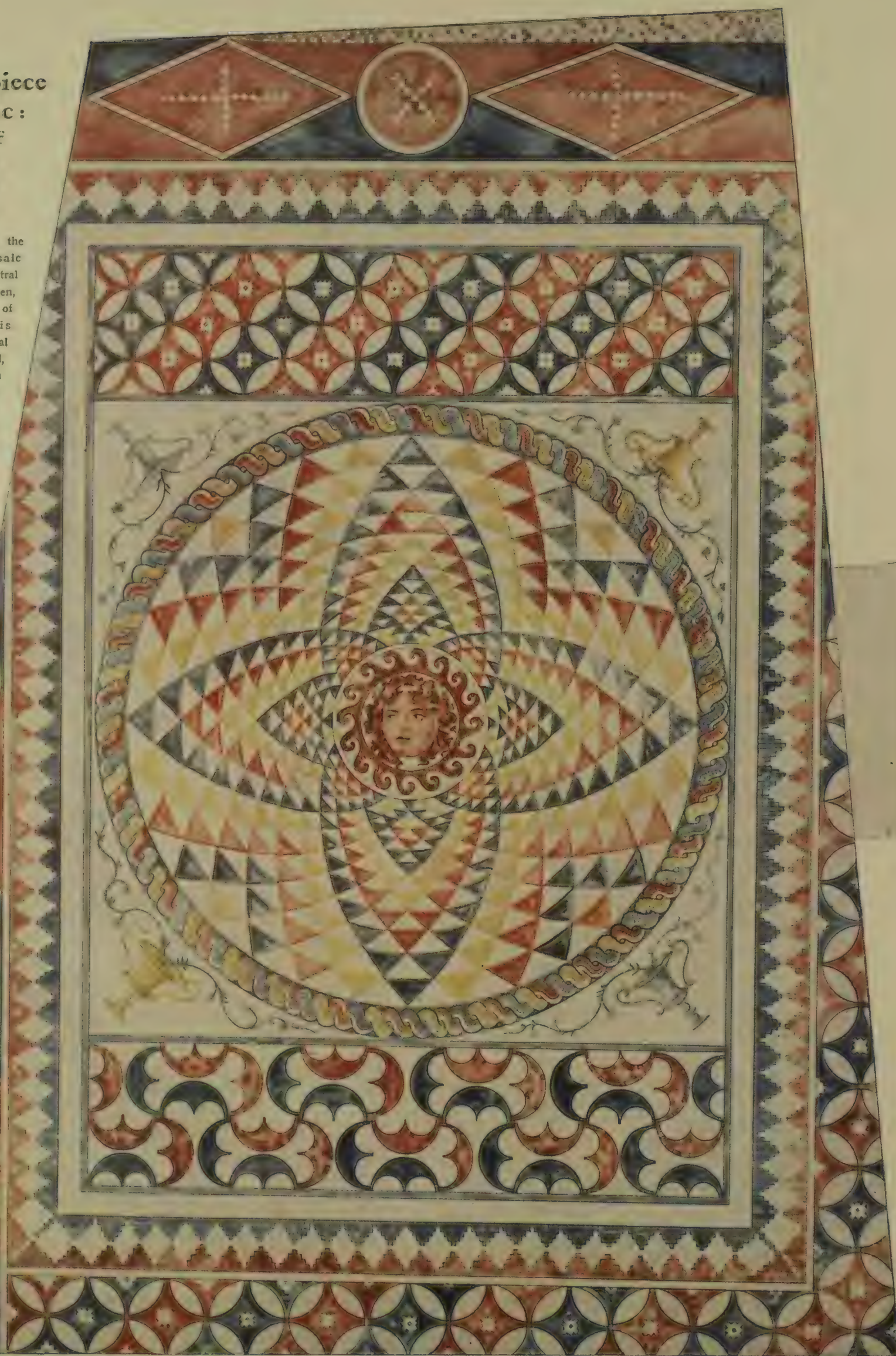
DIONYSUS CROWNED WITH IVY-LEAVES AND FRUIT: A HEAD FORMING THE CENTRE OF A MOSAIC FLOOR (SEEN IN COLOUR ON THE NEXT PAGE), IN A ROMAN VILLA FOUND AT CORINTH. (ACTUAL SIZE OF ORIGINAL, 19 $\frac{1}{2}$ INCHES IN DIAMETER.)

The beautiful examples of ancient mosaic-work from Corinth shown on this and the next two pages, in their actual colours, are fully described, with the circumstances of their discovery, in a magnificently illustrated volume from which our reproductions have been made. It is entitled "Corinth: Results of Excavations Conducted by the American School of Classical Studies at Athens. Volume V.: The Roman Villa"; by Theodore Leslie Shear; and it has been issued (for the above-named School) by the Harvard University Press, Cambridge, Mass., U.S.A. "The book is published," Professor Shear informs us, "in a limited edition of 400 copies, paid for by private contributions, and is offered for sale at the nominal price of 10 dols., so as to make it accessible to artists and archæologists." It is dedicated "to the memory of Nora Jenkins Shear, artist, scholar, archæologist," who made all the water-colour copies of the mosaics reproduced as colour-plates. Professor Shear, we may add, holds the Chair of Archæology at Princeton University, and, as Field-Director in the American School of Classical Studies at Athens, he contributed to our issue of August 9 last an interesting illustrated article on various other discoveries at Corinth, including some early tombs, pottery, bronzes, and Roman toys. In the preface to his present work, he says: "The desirability of reproducing the head of Dionysus in exact facsimile necessitated the adoption of an unusually large format for the book." This head is the central feature of an elaborately decorated mosaic floor, which we illustrate in its entirety (also in colour) on the next page of this number. "The head is portrayed," writes Professor Shear, "with a wreath of ivy-leaves and fruit in the hair in careful and beautiful style. The green colour of the leaves is secured by the use of glass." The whole floor he describes as "a masterpiece of technical craftsmanship."

A Masterpiece of Mosaic:

The Floor of a Room in a Roman Villa at Corinth.

WE illustrate here the complete mosaic floor of which the central feature, it will be seen, is the beautiful head of Dionysus which is depicted, in the actual colours of the original, in our reproduction on the preceding page. As there explained, this mosaic floor is one of several discovered in a Roman villa at Corinth, excavated by the American School of Classical Studies at Athens and described in Professor Shear's volume.



Giving details (here abridged) of this mosaic, Professor Shear writes: "The circle inscribed in the square leaves the four corners excluded, and (each corner) is decorated by a cantharus, the characteristic cup of the god Dionysus. Vines extend from each of the cups, which are coloured alternately orange and grey, suggesting gold and silver vessels. . . . The artistic conception of the head as the centre of a series of brightly-coloured petals is admirably executed. This decorative motive

occurs in a decadent form in a mosaic floor which was found at the Peiræus, and is now in the National Museum of Athens. Also apparently from the Roman period is a similar motive in a mosaic of the Roman thermæ at Delphi. Far earlier than these floors at Peiræus and Delphi, and much superior in conception and execution, is the mosaic at Corinth, which is a masterpiece of technical craftsmanship." Professor Shear dates the Corinth mosaics from the third or early second century B.C.

FROM A COLOURED PLATE, BY NORA JENKINS SHEAR, IN "CORINTH"; BY THEODORE LESLIE SHEAR. REPRODUCED BY COURTESY OF THE AUTHOR.



1. AN ANCIENT MOSAIC FROM CORINTH APPROPRIATE TO EURIPIDES' DESCRIPTION OF PARIS AS A HERDSMAN ON MOUNT IDA, "WHOSE PIPE'S WILD MELODY FLOATED AFAR OVER IDA AND ROUND STILL STEADINGS OF KINE": PART OF A BEAUTIFUL FLOOR MOSAIC DISCOVERED IN THE HALL OF A ROMAN VILLA.



2. "OR SWEET EUROPA'S MANTLE BLEW UNCLASP'D, FROM OFF HER SHOULDER BACKWARD BORNE": THE LEGEND DEPICTED IN A FLOOR MOSAIC FROM THE SAME ROMAN VILLA AT CORINTH.

THESE mosaic-floor panels are from the same Roman villa as those illustrated on the two preceding pages. Professor Shear regards them as Greek works copied from Greek paintings. Of No. 1 he writes: "It may be that this is a picture of Paris portrayed as a herdsman on the slopes of Mount Ida. The picture might serve appropriately as an illustration for Euripides' description, in the 'Helen,' of Paris, 'whose pipe's wild melody floated afar over Ida and round still steadings of kine.' In the well-known vase of Ionic style in Munich, with the scene of the Judgment of Paris, Paris is represented as a herdsman with three cattle. . . . Several striking characteristics of this picture associate it with Pausias or his famous school of painting in Sicyon in the fourth century B.C. We are told that the paintings remained in Sicyon until 56 B.C. Copies may have existed in the neighbouring city of Corinth." Of the goat panel (No. 3) Professor Shear says: "From a branch of the tree a bag is suspended, just as similar bags of cheese or yoghurt are hung from branches of olive trees to-day in Greece. This seems to be a rustic scene of Theocritean type." Of No. 2 Professor Shear writes: "The bull's hind-leg is visible through the water. Such a device of showing an object through a transparent medium was employed by Pausias. . . . The picture at Corinth differs noticeably from all other representations, in which Europa is either wholly or partly nude."

FROM A COLOURED PLATE, BY NORA JENKINS SHEAR, IN "CORINTH"; BY THEODORE LESLIE SHEAR. REPRODUCED BY COURTESY OF THE AUTHOR.



3. PART OF A PANEL IN THE ATRIUM FLOOR MOSAIC AT THE SAME VILLA: A GOAT BESIDE AN OLIVE TREE, WITH A BAG HUNG FROM A BRANCH.



'Tis the voice
of the Lobster,

I heard him declare,
"I am ready for dinner, if Guinness is there."
As a duck demands peas, so a lobster appeals
For a Guinness at dinner and other such meals.
It brings out the flavour, the epicures say,
(And who should know more about flavour
than they?)

A lobster's a good thing, but do not forget a
Lobster with Guinness is twenty times better.

GUINNESS
and **LOBSTER**

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE PRINCE OF WALES AT THE OPEN GOLF CHAMPIONSHIP: H.R.H. WITH JOSÉ JURADO, THE RUNNER-UP, WHOSE PLAY HE FOLLOWED.



THE WINNER OF THE OPEN GOLF CHAMPIONSHIP, AT CARNOUSTIE: T. D. ARMOUR—THE SCOTTISH AMERICAN—BEING PRESENTED WITH THE CUP BY THE EARL OF AIRLIE.

T. D. Armour, a Scot who is now an American, won the Open Championship at Carnoustie on June 5, beating José Jurado (Argentine) by a single stroke. The Prince of Wales followed Jurado round, and watched him play a brilliant match with W. H. Davies in the morning. The morning was also remarkable for a stiff duel between R. A. Whitcombe, whose exploits on the water-logged course in the qualifying round of this championship we illustrated in our last issue, and MacDonald Smith. At the end of the morning, with one round to go, the leading scores were: Jurado, 220; MacDonald Smith, 223; Havers, 223; Whitcombe, 224; Farrell, 224; Sarazen and Armour, 225. In the afternoon the champion-to-be played a supremely great round, but there were several tragic finishes at the last three holes, culminating in a disaster to Jurado, who seemed to have victory in his grasp when his ball "shivered" past the last hole. Armour's aggregate was 296—that of Jurado 297.



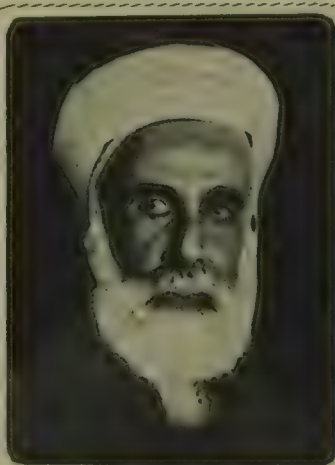
SIR DAVID CAMPBELL.

Appointed Governor and Commander-in-Chief, Malta, from July 1, in succession to General Sir John P. du Cane. Served S. African War. Commanded 21st Division, Great War. G.O.C., Baluchistan District, 1920-24. G.O.C.-in-C., Aldershot Command, 1927.



MR. CHARLES HOLDEN.

Appointed architect of the new buildings the University of London propose to construct on their island site in Bloomsbury. Senior partner of Messrs. Adams, Holden and Pearson. Designed the new Underground Railway Building at St. James's Park.



EX-KING HUSEIN OF THE HEJAZ.

Died, June 4. Born, 1856. Emir of Mecca, 1908. Proclaimed his independence, 1916; and became an ally of Britain. "King of Arabia," 1917. Proclaimed Khalif, 1924. Abdicated, 1924. In exile in Cyprus, 1925. Father of Abdullah, Emir of Trans-Jordan, and Feisal, King of Iraq.



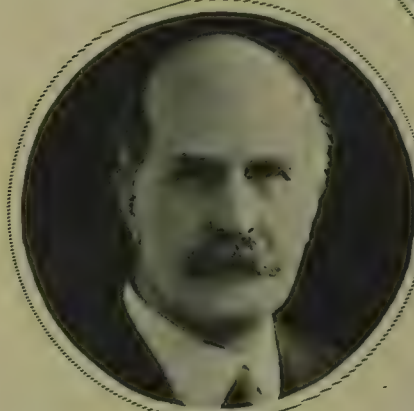
SIR FREDERICK MILNER, BT.

Died, June 8; aged eighty-one. Well known for his work in connection with ex-Service men's pensions, which was a factor leading up to the establishment of a Ministry of Pensions. M.P., York, 1883-1885; Bassetlaw, 1890-1906.



MR. C. W. A. SCOTT.

Broke the Australia-to-England flight record by 48 hours. Leaving Wyndham, N.W. Australia, May 26, arrived Lymington, 7.14 p.m., June 5. On the flight out broke the Lymington-to-Australia record, taking 9 days 3 hrs. 40 mins.



SIR WILLIAM BRAGG.

Received O.M. in the Birthday Honours. Great physicist. Famous for his work on X-rays and crystals. Director of the Royal Institution, and of the Davy-Faraday Research Laboratory. Nobel Prize, 1915.



THE FIRST THREE IN THE BIG CARS RACE OF THE DUBLIN GRAND PRIX: SIR HENRY R. S. BIRKIN (L.), FIRST; CAV. CAMPARI (CENTRE), SECOND; AND BRIAN E. LEWIS, THIRD.

The second section of the third Irish Grand Prix Motor-Race took place in Phoenix Park, Dublin, on June 6. The winner in the day's racing was Sir Henry Birkin (Alfa-Romeo), who finished in 3 hrs. 21 mins. 31 secs., at a speed of 89.8 m.p.h. Cavaliere Campari (Maserati) was second, his time 3 hrs. 24 mins. 22 secs., and his speed 82.56 m.p.h. Brian Lewis (Talbot) was third in 3 hrs. 24 mins. 31 secs., at a speed of 79.92 m.p.h. Sir Henry Birkin failed to win the Grand Prix and the Phoenix Cup by 11 secs.; and the winner on the first day, Norman Black (M.G. Midget), also won the Grand Prix. Several thrilling skids were reported on June 6; while Campari, during a fierce attempt to catch Birkin, had his goggles smashed, probably by a stone, and his eyeball cut; after passing through the surgeon's hands he resumed his place at the wheel, and pressed Birkin very close.



SIR EDWARD ELGAR, O.M.

Created a Baronet in the Birthday Honours. Master of the King's Music since 1924. Great composer, devoted to the more monumental forms of musical art. Composed "Dream of Gerontius" and "The Apostles."



SIR HERBERT GIBSON.

Created a Baronet in the Birthday Honours, for his services to the British Empire Trade Exhibition at Buenos Aires. A large stock-breeder in Argentine, where he has taken an active part in public affairs.



MR. B. S. ROWNTREE.

Created a Companion of Honour in the Birthday Honours. Well-known philanthropist and student of social and industrial conditions. Chairman of Rowntree and Co., Ltd. Published "The Human Factor in Business."

THE SUNKEN "POSEIDON"—AND THE SUBMARINE ESCAPE APPARATUS.



1. H.M. SUBMARINE "POSEIDON," WHICH WAS SUNK TWENTY-ONE MILES NORTH OF WEI-HAI-WEI ON JUNE 9. 2. THE OFFICIAL DAVIS SUBMARINE ESCAPE APPARATUS, BY MEANS OF WHICH SIX MEN SAVED THEMSELVES (SIDE VIEW). 3. THE DAVIS SUBMARINE ESCAPE APPARATUS. 4. AND 5. HOW THE SUBMARINE ESCAPE APPARATUS IS USED.

The Admiralty announced on the evening of June 9 that H.M. Submarine "Poseidon" had been sunk as a result of a collision with a merchant vessel, twenty-one miles north of Wei-hai-wei, at 12.45 p.m. on that day. The first report stated that five officers and twenty-six men had been saved; but news came later that two ratings had died. Later still it was announced that eight of eighteen missing men were alive in the submarine and signalling for help. After many hours' work, the sunken craft was located in about 120 ft. of water, and attempts to raise her began immediately. Six survivors, in two batches, it is reported, reached the surface with the aid of the Davis Submarine Escape Apparatus and were picked up by boats from British war-ships. Two of the men had been two-and-a-half hours submerged, and the other four three-and-a-quarter hours. When struck—by the Chinese steamer "Yuta"—"Poseidon" was exercising on the surface in misty weather. As to the Davis Submarine Escape

Apparatus, this was adopted by the Royal Navy at the end of 1929. It is made by Messrs. Siebe Gorman. We illustrated it in our issue of June 29, 1929, and here repeat our pictures. The device consists of a flexible breathing-bag, which has inside it a regenerating chamber containing chemicals that filters the breath so that it can be used over and over again. In addition, an oxygen cylinder is carried, which provides the necessary oxygen consumed by the wearer, and also inflates the bag at great depths to a pressure equal to that of the surrounding water. The crew having donned their rescue gear and connected themselves by flexible pipes to the main oxygen supply of the boat, the compartment is flooded and the hatch opened. When ready to ascend, the men disconnect themselves from the main supply and turn on the oxygen from their own cylinders. They then climb through the nearest available hatch, and the buoyancy of the breathing-bag then rapidly carries them to the surface, and there acts as a life-buoy.

A NEW SPECTACLE FOR SEAFARERS: DOVER CASTLE BY FLOOD-LIGHT.



AN EXPERIMENT IN ILLUMINATION: THE GREAT NORMAN KEEP AS NOW SEEN AT NIGHT—A GLOWING CRYSTAL STRONGHOLD AMID THE VELVETY BLACKNESS OF A MEDIAEVAL FORTIFICATION ONLY RIVALLED BY THE TOWER OF LONDON.

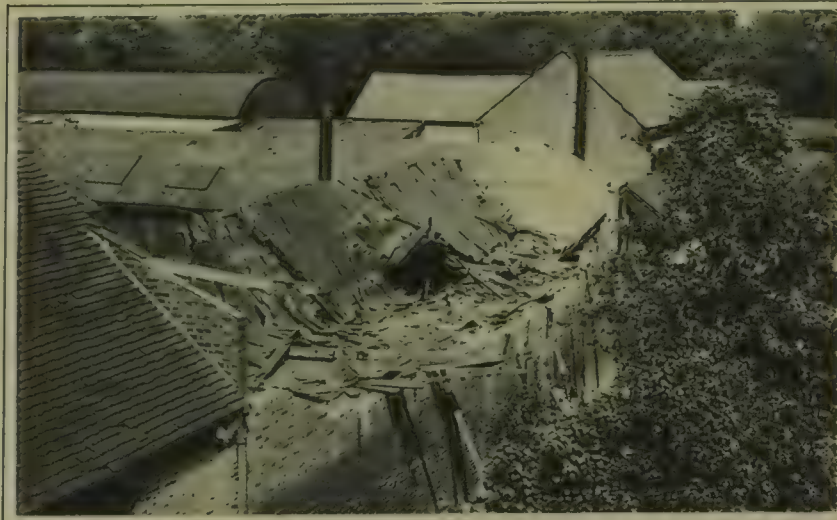
Two of the great walls of the Keep of Dover Castle were flood-lighted for the first time at the end of last month, and have been illuminated in the same manner since. The suggestion that this should be done was made by Sir Hereward Wake, and the Dover Corporation agreed to a trial. How fine a spectacle is thus provided—for seafarers, and, of course, for many ashore—is shown by the photograph here reproduced. Weather conditions being good, the Keep as thus revealed can be seen easily from Calais and from as far west as Folkestone. It was decided that, for the time being at all events, the only part to be lit should be the Keep; but it is understood that the Town Council are now considering a scheme for flood-lighting other parts of the structure. As to Dover Castle itself, which is on the east height, 375 feet above sea-level, and occupies a space

of 35 acres, we may quote the "Britannica": "Within its precincts are a Roman *pharos*, or lighthouse, still exhibiting the Roman masonry; the ancient fortress church (St. Mary in Castro); some remains of the Saxon fort; and the massive keep and subsidiary defences (such as the Constables, Avranches, and other towers) of the Norman building. . . . Though the castle has suffered many alterations for modern military requirements, especially during the scare of a Napoleonic invasion, which have much obliterated the walls of the middle ward, the remainder of the castle stands substantially as it stood in the time of Henry III. With the exception of the Tower of London, it is probably at once the largest, most complete, and most complex example of mediæval fortification." It is almost safe to state with certainty that it is of extremely early origin.

BRITAIN'S SEVEREST RECORDED EARTHQUAKE: SEISMOGRAMS TAKEN AT VARIOUS OBSERVATORIES.



FREAKISH EFFECTS OF THE EARTH TREMOR AT BRIDLINGTON: CHIMNEY-POTS LEFT STANDING THOUGH BRICKS UNDERNEATH WERE DISLODGED.



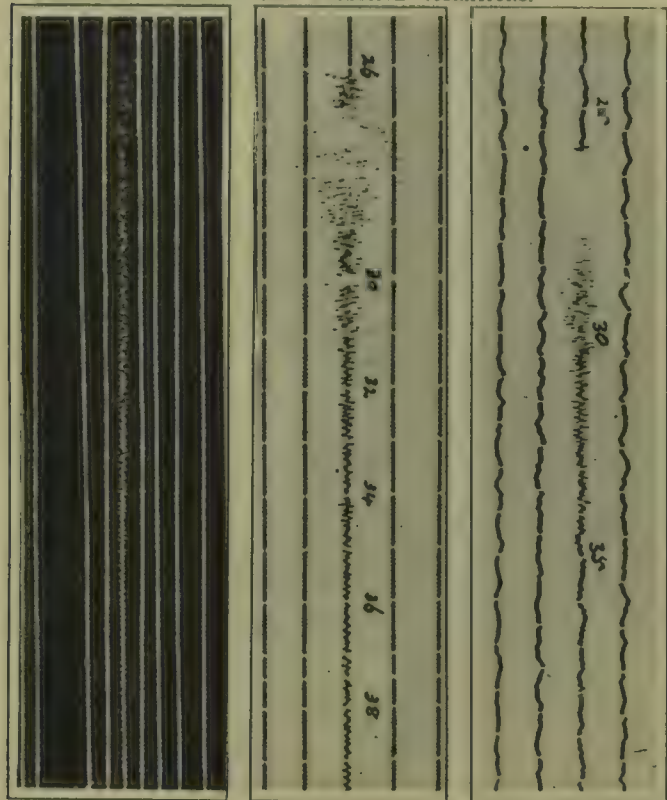
DAMAGE CAUSED BY THE EARTHQUAKE NEAR LONDON: DÉBRIS OF A FACTORY ROOF WHICH COLLAPSED AT THE STAINES CALICO-PRINTING WORKS.



A SEISMOGRAM AT KEW OBSERVATORY, BEGUN AT 1.26 A.M.—SHOWING HOW PART OF THE TRACE WAS NOT RECORDED OWING TO THE EXCESSIVE VIBRATIONS.



A RECORD OBTAINED BY MR. J. J. SHAW, THE SEISMOLOGIST, AT WEST BROMWICH: A SEISMOGRAM BEGUN 25 MIN. 55 SECS. AFTER 1 A.M.



SEISMOGRAMS TAKEN AT (LEFT TO RIGHT) OXFORD, EDINBURGH, AND DURHAM; RESPECTIVELY 26 MIN. 2 SECS., 26 MIN. 8 SECS., AND 25 MIN. 49 SECS. AFTER 1 A.M.



SHOWING THE EPICENTRE AT A POINT IN THE NORTH SEA: A MAP OF THE AREA AFFECTED. (By Courtesy of the "Daily Telegraph.")



A RECORD TAKEN AT BRUSSELS: A SEISMOGRAM THAT BEGAN 26 MIN. 10 SECS. AFTER 1 A.M. (SUMMER TIME) ON JUNE 7.

An earthquake greater than any previously recorded in this country was felt in most of England and parts of Scotland and Wales in the night of June 6-7. The Air Ministry Meteorological Department stated, regarding the record taken at Kew Observatory: "The first impulse arrived at 0 hours 26 minutes G.M.T. (1.26 British Summer Time), and the maximum movement was recorded about one minute later, the amplitude being so great that the trace exceeded the limit of registration. The tremor lasted about half an hour. The shock is the biggest

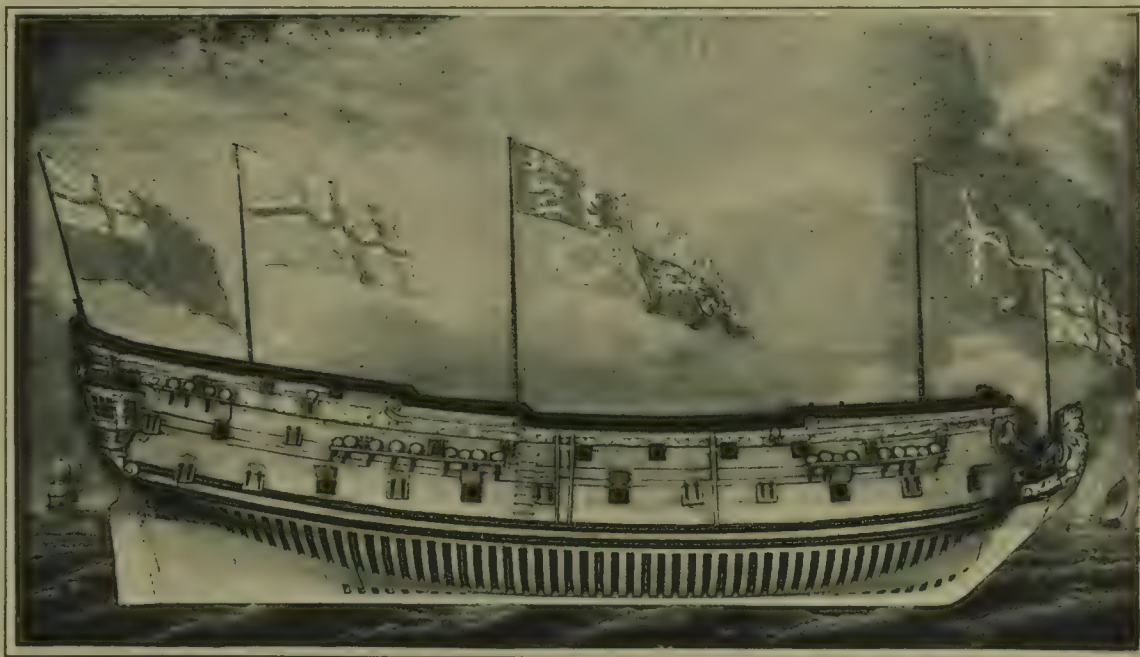
near-earthquake recorded at Kew." Dr. F. J. W. Whipple, Superintendent of the Kew Observatory, places the epicentre at a point in the North Sea intersected by lines drawn north from Yarmouth and east from Hull. Sir John Flett, Director of the Geological Survey, said: "The movement is not likely to have been more than a fraction of an inch." Mr. J. J. Shaw, the seismologist, emphasised the fact that, while the earthquake was the biggest recorded in England, it was very small compared with those of ordinary intensity.

THE ESCAPE OF "SIR ABBÉ"—BONNIE PRINCE CHARLIE: JULY 9, 1745.



WHILE THE PRIVATEER "DOUTELLE" DREW OFF, TAKING PRINCE CHARLES EDWARD TO SCOTLAND: "THE ENGAGEMENT OFF THE LIZARD BETWEEN THE 'LION,' BRITISH MAN-OF-WAR, AND THE 'ELISABETH,' FRENCH SHIP-OF-WAR."—A PICTURE BY P. MONAMY. (1670-1749.)

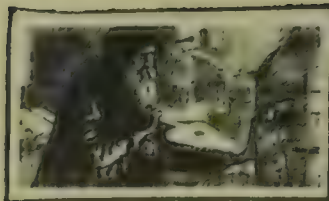
THE full title of the Monamy picture, as given in the catalogue of Sotheby's, who will sell the work by auction on June 24, is: "The Engagement off the Lizard between the 'Lion,' British man-of-war, 60 guns (Capt. Peirce Brett), and the 'Elisabeth,' French ship-of-war (Capt. Douaud), on the 9th July, 1745, with the Privateer 'Doutelle' in the Distance, taking Prince Charles Edward to Scotland." It was the property of the late Major W. G. Keppel, who inherited it from his father, the Hon. and Rev. Thomas Keppel, great-nephew of Admiral Viscount Keppel. It measures 40 in. by 59 in. The catalogue description is: "This picture, painted for Admiral Lord Anson, under whom Captain Brett served during the voyage with the 'Centurion' round the world, represents the fateful engagement, as a result of which the ship in which Prince Charles Edward, disguised as an abbé, was sailing from Nantes to Scotland (usually called in England the 'Doutelle,' but really named 'Le Du Teillay'), was able to continue her voyage unmolested. The Captain of the French ship was killed in the battle, and after him Lieut. Bart, grand-nephew of Jean Bart, the famous sailor and privateer of Dunkirk, took command. The following is a translation of some of the details of the engagement as given in 'La Course et les Corsaires du Port de Nantes' by S. de la Nicollière-Teijeiro (Nantes, 1896): 'The "Du Teillay" forced on all sail to avoid an engagement which might compromise the aim of the expedition, but the "Elisabeth" sailed quietly in order to induce the English vessels to follow it. At the sound of the cannon fired by the enemy, the Prince, seizing the first weapons within reach, rushed to the poop to take part in the action. Seeing him appear suddenly, his hair floating in the wind, his face inflamed with the smell of powder, the Armateur at his watch-post coldly invited him to withdraw. "Sir Abbé," said he, "you forget your rôle; your place is not here, go down to the passenger cabin and help us with your prayers." Charles Edward resigned himself unwillingly, and the ship which carried him continued to draw off. At half-past 11 the



A HALF-MODEL OF THE "LION," THE BRITISH MAN-OF-WAR SEEN IN THE FOREGROUND OF THE MONAMY PAINTING REPRODUCED ABOVE.

"Elisabeth" had quite lost sight of the convoy and of the escorting ships. Captain Douaud, seeing the success of his cunning, and thinking that the "Du Teillay," which had also disappeared from the horizon, was now safe from all danger, shortened sail to allow the enemy to come up . . . at 4 o'clock the enemy, arrived within gun range, opening the combat by a ball from his lower battery. "Fire!" commanded the French captain, and the "Elisabeth" sent her volley, which the English parried by trying to pass before her. . . . The unfortunate Captain Douaud gave proofs of a stoical and rare composure. Cut through the middle of his body, he said to those who wanted to help him, "Set me aside, my friends." These were his last words. M. Bart showed himself as a man

worthy to bear this name, illustrious for ever. His valiant crew seconded him with courage above all praise. Fifty-seven men, including twelve officers, had lost their lives during this terrible combat, which lasted five hours, and on the deck or in the body of the ship lay one hundred and seventeen wounded, eighteen of whom were officers. Total, thirty officers and one hundred and forty-four men *hors de combat*. The "Lion," which was the name of the English vessel, carried 74 guns, amongst which between decks were French pieces of 37. This gave her a great superiority over the frigate, which was only armed with pieces of the calibre of 24. Captain Brett was dangerously wounded and lost all his lieutenants. This engagement, which, though comparatively insignificant as regards the numbers engaged, yet was of the greatest importance in British history, has but very seldom been represented. It may be doubted whether any other contemporary oil painting of this subject exists, and the present example is therefore of exceptional importance. It probably owes its origin to the personal interest taken by Admiral Anson in Captain Brett, an interest which was also reflected in the political strife of the time." The "Lion" of the picture and the half-model was launched at Deptford in 1738. Officially, she was a 58-gunner.



THE WORLD OF SCIENCE.



"MAYFLIES."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THOUGH we missed most of the glory of May, there were, at any rate, a few days of sunshine, and on one of these I had the good luck to be able, once more, to watch a swarm of mayflies performing their strange aerial "dance." This term, I think, fairly describes their movements at this time. All faced in the same direction and seemed to be rising and falling in the air as if suspended on invisible elastic threads. This performance is not really so aimless as it looks, for it is really a mating dance: though, for the brief spell during which I stood among them, I did not see any mating actually take place. Nor could I distinguish between males and females, so rapid were their movements—a rise of a couple of feet, then a slipping backwards and downwards, the next instant to rise again with a bewildering suddenness. No note of colour enlivened their graceful movements. Yet their gauze-like black wings and slender black bodies and long tail-streamers were delightful to watch.

What are "mayflies"? Text-books of zoology call them "Ephemeroidea," and tell us that about 300 species have so far been described. But there are probably many more, as there are many parts of the world as yet unexplored, in so far as these insects are concerned. About forty species are British. These furnish the fisherman with his

One species of those ancient days, *Palingenia feistmantelii*, is represented by living descendants to-day! But this was relatively a giant compared with any living mayfly. They can, however, be traced back to still earlier times, for several species have been described from rocks of the Devonian Age. They occur again in Jurassic rocks, and several species have been found in amber, which, having regard to the habits of mayflies to-day, is somewhat surprising.



1. THE NYMPH STAGE OF A MAYFLY: THE STRANGE CREATURE FROM WHICH THE ADULT INSECT SUDDENLY BURSTS, AND, UNLIKE THE DRAGON-FLY (SEE FIG. 3), DARTS STRAIGHT INTO THE AIR, FULL-WINGED.

Unlike the dragon-fly, which, on emerging from the nymph-case, has to wait patiently for the unfolding and hardening of its wings, the mayfly may be said to take a flying leap into the new life. The nymph comes to the surface of the water, and then, after resting for a brief time, suddenly bursts from its nymph-skin and darts into the air, full-winged. In the nymph stage breathing takes place by means of delicate, leaf-like plates or feather-like tufts, which are seen here; and in some species the long tail-filaments also serve as "gills."

One may feel a natural surprise at the discovery that more than 300 distinct species of mayflies are known to-day, but that surprise is immensely intensified when we come to reflect that through æons of time they have preserved the same essential features whereby they can be recognised as "mayflies." Though I wrote for a week, I could not tell all that is to be told of mayflies. All that I can do here, then, is to give a summary of the more interesting phases of their life-history. They begin life as aquatic larvæ, not in the least resembling what ordinary folk know as a "mayfly"; and during this infantile stage the different species often differ more from one another than during their adult stages. And this because they have to adjust themselves to the varied physical conditions which obtain during this infantile period.

Some, during this period, live in hiding in the banks of the stream; some burrow in mud; some hide under stones in lakes and streams; some wander at large among water-weeds, swimming actively. Some live in swift currents, and some live in decaying vegetation. But in all the body is elongated and terminates in three long, thread-like filaments. They breathe by leaf-like membranes of great delicacy, whereby the blood is brought into contact with the water for the extraction of its oxygen. And in some species the plate-like gills are fringed by thread-like outgrowths to increase their efficiency. When first hatched, the larva, as it is called at this stage, has no special breathing-organs. But at the first moult these appear, and the larva becomes a "nymph." There may be as many as twenty moults between the larval and the adult, winged stage.

The most perfectly developed of all mayfly nymphs is that of *Protopistoma*—which has no name in common speech. It was for a long time regarded as a crustacean. For the body is invested by a large, shield-like "carapace," recalling that of the crustacean *Apus*. This shield is used as a kind of sucker, enabling a firm hold to be taken of stones in swiftly-flowing water. But it serves also as a breathing-chamber, the water taken in for respiratory purposes being expelled through a small hole between the hinder border of the shield and the last four segments of the body. When detached from their anchorage they swim readily by the aid of a fan-like tuft of bristles at the end of the tail. This is the most perfectly adjusted of all known insect larvæ. Growth, as with all insects and crustacea, is possible only during a brief period immediately following a moult; as soon as the skin hardens, further growth is impossible.

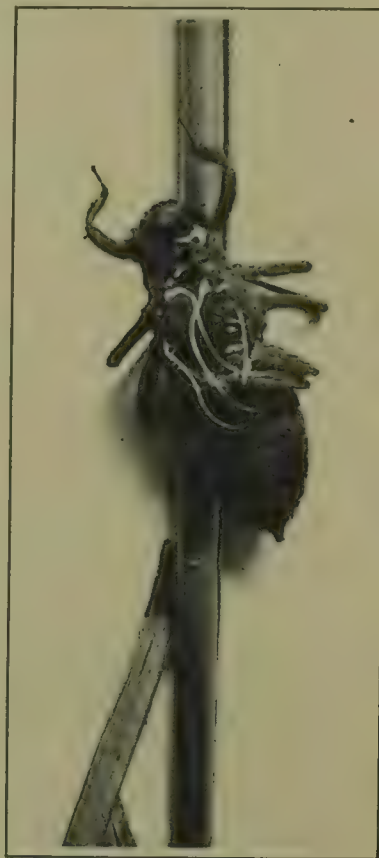
At about the tenth moult the nymph shows the first signs of incipient wings. At last, after from two to three years spent in the nymph state, comes the great change—the emergence into the upper air, when the body is borne on gauzy wings. But in the mayflies this emergence is very different from that of, say, the dragon-flies, wherein the nymph climbs up a reed-stem out of the water and there clings by its

feet for a space. Then a slit like a great rent suddenly appears down the middle of the back, and out of it wriggles the dragon-fly, leaving the empty case still fixed on the reed. One such case is seen in Fig. 3. For a time the newly-emerged must wait patiently for the unfolding and hardening of the wings. Not so does the mayfly take leave of his watery home: on the contrary, he may be said to take a flying leap into the new life, for when the critical moment for emergence arises, the nymph comes to the surface of the water and then, resting for a brief space, suddenly bursts from its nymph-skin and darts into the air full-winged!

But here is another curious thing. The final stage is not yet reached. It is yet only a "sub-imago." However, in an incredibly short space of time yet another moult is undergone, and we have the perfect "imago." And this may take place while the insect is flying in the air, for all that has to be shed now is an excessively delicate skin. This astonishing change brings yet other and no less surprising events in its train. The jaws, as such,

have ceased to be. The mouth serves now only as an inlet for air, which is drawn into what, till now, had been the alimentary canal; for never again can food enter it. Instead, it is to serve now as an air-chamber to lighten the body for its nuptial flight, which ends, in perhaps an hour hence, in death. A few species have a longer spell of life, as much even as forty-eight hours.

The males, in some species at any rate, seem to outnumber the females by a thousand to one. In some, indeed, there is said to be but one male to every five or six thousand females! Immediately after fertilisation, the females lay their eggs. In some species they are expelled *en masse*, and spread out as they fall to the bottom of the water. In the longer-lived species the mother alights on the water and lays her eggs on the surface, or she will creep down beneath to deposit them under stones, and here for months they lay unhatched.



3. THE EMPTY NYMPH-SKIN FROM WHICH A DRAGON-FLY IMAGO HAS JUST ESCAPED: A SLOW PROCESS COMPARED WITH THAT BY WHICH THE MAYFLY SUDDENLY BURSTS FROM ITS NYMPH-SKIN AND DARTS INTO THE AIR, FULL-WINGED (FIG. 1). Unlike the mayfly, which may be said to take a flying leap into the new life, the change from the nymph stage to the imago is here a slow process. The dragon-fly nymph climbs up a reed-stem out of the water, and there clings by its feet for a space. Then a slit like a great rent appears down the middle of the back, and out of it the dragon-fly wriggles convulsively, leaving the empty case, as seen here, still clinging to the reed-stem. Even the trachea, or breathing-tubes, are thus withdrawn—their empty sheaths can be seen here as fine, hair-like threads in the centre of the slit.



2. THE ADULT, OR "IMAGO," STAGE OF A MALE MAYFLY: ONE OF AN EXTENSIVE AND WELL-KNOWN FAMILY OF INSECTS WHICH HAS BEEN TRACED BACK TO THE DEVONIAN AND JURASSIC AGES.

The eyes in the adult mayfly are much more perfectly developed than in the previous nymph stage. No food is eaten by the adult, which only survives for a short time, a period during which the alimentary canal has become converted to an air-chamber. Some species of mayfly have three, some only two, long tail-filaments, or "cercæ." There are about forty British species—among them those which furnish the angler with his "duns" and "drakes" and "spinners."

"duns" and "drakes" and "spinners." But they are also known to the palæontologists—the fossil-hunters—who tell us that in the far-distant past there were mayflies of several species dancing over the streams and pools of the forests of tree-ferns and other strange vegetation which went to the making of our coal! That carries us back several millions of years.

THE VENUS OF CNIDOS DRAPED : THE FAMOUS STATUE AS IT IS EXHIBITED.

THE Cnidian Venus, a copy of the masterpiece by Praxiteles, is one of the most famous "sights" of the Vatican's collection of antiquities. As it is exhibited, the figure is partly draped. The drapery, however, is modern. It is of soft metal and it was set in place by Papal order about a generation ago. That it owes its form to the drapery of the Venus de Milo is obvious. Now, at length, the original state of the statue can be disclosed to the present generation (save for the missing right forearm and hand), and the sculpture is revealed to them as an exquisite nude. This, thanks to that very well-known writer, Mr. Douglas Sladen, who found, stowed away in a corner of the basement of the British Museum, and was specially permitted to have photographed, the

[Continued opposite.]



THE VENUS OF CNIDOS UNDRAPED : THE FAMOUS STATUE IN ITS TRUE STATE.

[Continued.]

cast reproduced on this page, which was taken before the drapery had been affixed and the arm indifferently restored. There is romance in the discovery in the strictest sense of the word. Mr. Sladen, in quest of a fitting illustration for the jacket of "The Greek Slave," the novel of life in ancient Greece upon which he has been engaged for some thirty years, determined to use the Cnidian Venus; and his enterprise has enabled him not only to use it in the shape in which it adorned the temple, but to realise his desire to represent his Greek slave of the fourth century B.C. by a veritable "portrait" of a slave of the period. For the rest, it must be noted that "The Greek Slave," whose advent many must have awaited with unusual interest, has been published this week by T. Werner Laurie.



THE CNIDIAN VENUS OF THE VATICAN AS IT IS EXHIBITED—WITH METAL DRAPERY AFFIXED TO IT ABOUT A GENERATION AGO BY PAPAL ORDER; DRAPERY MODELLED UPON THAT OF THE VENUS DE MILO (REPRODUCED AT THE TOP OF THE PAGE).



THE CNIDIAN VENUS OF THE VATICAN IN ITS ORIGINAL STATE (SAVE FOR A MISSING FOREARM)—AN UNDRAPED FIGURE: A CAST OF THE SCULPTURE DISCOVERED BY MR. DOUGLAS SLADEN WHILE SEARCHING FOR A "GREEK SLAVE" FOR HIS NOVEL.

PHOTOGRAPH OF THE CAST REPRODUCED BY COURTESY OF MR. DOUGLAS SLADEN.

A PAGE FOR COLLECTORS.

THROUGH INDIA TO CHINA AND JAPAN. AN EXHIBITION OF ORIENTAL ART.

By FRANK DAVIS.

there is something curiously Western about the features—a trace of the statesman rather than the saint: indeed, from certain angles the head might almost be that of a Roman senator rather than of a Chinese ecclesiastical dignitary. This faint hint of the European—and it is no more than a hint—opens up the fascinating enquiry as to what extent Far Eastern art in general was subject to foreign influences? It is notorious that Chinese sculpture and painting derived their main inspiration from the Buddhism of Northern India, and it is to a noble series of more primitive and wholly hieratic saints

followed in the footsteps of Alexander and founded in North-West India a school which endeavoured to interpret Indian ideals in a Greek dress. It is usual to speak of this as showing the influence of Greek over Indian ways of thinking, but it is surely more in accordance with the facts to use these interesting relics of the past as illustrating the absorption and final extinction of the last vestiges of Greek feeling in the native art of India. There is a typical example of this Græco-Buddhist sculpture which most people will agree is more Greek than Indian; and there are also one or two pieces distinctly more Indian than

Greek. (The catalogue, by the way, might be more helpful in this section: it distinguishes these two types by labelling them "Greek style" and "Buddhist style"—actually they are both Buddhist.)

There is a further and notable series of heads from the collection of Mr. H. G. Quaritch Wales, who has brought back from Siam another interesting array of early sculptures. (Readers of this paper will perhaps remember a notice of some acquisitions of his that appeared on this page in September 1929.) The finest is perhaps a beautiful Khmer head with an elaborately jewelled diadem and three-tiered, conical coiffure. Less pleasing to European eyes but exceedingly rare from the collector's point of view, is the statue of the elephant-headed god, Ganesa, enthroned; and an equally important piece is a rather later (twelfth - thirteenth century) head and shoulders of a crowned Buddha backed by the expanded hoods of the Seven-Headed Naga King, and illustrating the charming myth that during the rainy season the king of the nagas sheltered the Buddha with his expanded hoods to protect him from the cold and rain in such a way that he could move without difficulty.

In the Khmer type the eyes are level, the nose broad, and the lips large, and the artist gives to the features that extraordinary subtlety of expression which can be said to be the mark of all Oriental religions, and, indeed, of much secular art. It should be remarked that in all

these pieces, though they are so widely separated both by time and geography, the ears have the elongated lobes that denote peculiar sanctity—even in the case of the Chinese statue illustrated here, which seems to be a portrait.

A number of pottery and porcelain pieces complete a varied exhibition. A Sung bowl of incredibly thin porcelain, with a bluish-white glaze tinged with green and incised with a design of branches of flowers, while not unique, is of exceptional importance and beauty.

and Buddhas that their ancestry is to be traced; but as early as the Han Dynasty there are to be found friezes which in their processions of horsemen are oddly Greek in aspect, and quite unlike later Chinese work.

A whole series of heads in the exhibition are of the well-known Gandhara type, dating from the first to the fifth century A.D., and were bought from villagers near the sites of ancient monuments in Afghanistan and in the Peshawar district. They illustrate exceedingly well the Hellenistic influence that



EVERYONE can look back and remember with a thrill of pleasure certain buildings or pictures or other works of art which once suddenly brought home to them the fact that somewhere within the frail mechanism called man is a spark of divinity. It is a matter which has nothing to do with colour, or race, or religion, but which depends upon a fundamental capacity to see beyond the mere outward form of things to their deeper significance. The interior of Notre Dame, the exterior of Ely Cathedral, a certain landscape by Renoir, Holbein's "Duchess of Milan" in the National Gallery, the glazed pottery statue of a Lohan in the British Museum—all these things, and many more, possess this universality of appeal to one person at least, and no doubt to thousands of others.

It seems to me that there is in the fine statue illustrated on this page something of this quality of other-worldliness, and that it is likely to exercise a not less potent and compelling charm upon each and every visitor to the exhibition of sculpture, pottery, and porcelain at Messrs. Bluett's which opens on June 16. As Chinese sculpture goes, it is a late work, rather modestly catalogued as "Sung to Early Ming Period"; but, whatever may be eventually decided as to its exact date, there can be no doubt of its æsthetic value. It is a carved wooden figure of an elderly Buddhist priest seated on a rocky base, one foot raised and one arm resting upon a lotus. The features are treated naturalistically, as if this was a portrait of an actual personage. The pose is one of great dignity and distinction, and is familiar in many earlier works representing sacred beings: at the same time, the half-smiling, half-benignant, and wholly divine aspect of the more primitive Chinese sculptures gives place to a human gravity that is immensely impressive. There are slight traces of a thin coating of gesso, which has at one time been tinted with dry pigments and gilt. One may be permitted to hope that this fine thing will remain in this country—and also to wonder why it is that some of our modern sculptors—if they really can't be original—prefer to base their work upon decadent Greek or Assyrian or negroid examples rather than upon a no less foreign but incomparably finer Chinese convention such as this.

For all this figure's essentially Chinese character,



A CHINESE WOODEN FIGURE OF A BUDDHIST PRIEST WHOSE LONG-LOBED EARS DENOTE HIS PECULIAR SANCTITY (SUNG TO EARLY MING): A SAGE IN CONTEMPLATION, WITH ONE FOOT RAISED AND ONE ARM RESTING ON A LOTUS—TO BE SEEN IN THE FORTHCOMING EXHIBITION AT MESSRS. BLUETT AND SONS. (HEIGHT, 38 IN.)

As Chinese sculpture goes, this is, perhaps, a late work—catalogued as "Sung to Early Ming"—but it has several pronounced qualities which cannot fail to stir the feelings of a Westerner. The easy dignity of the sage's posture is echoed in the features, which the sculptor has treated boldly and naturalistically, as though this statuette were a portrait. At the same time the benignant, but aloof and enigmatic, expression of the more primitive Chinese religious sculptures gives place, in this case, to a human gravity. In his rendering of the elderly priest, the sculptor has retained the elongated lobes of the ears—thereby denoting peculiar sanctity. There are traces of a thin coating of gesso, which has at one time been tinted with dry pigments and gilt.

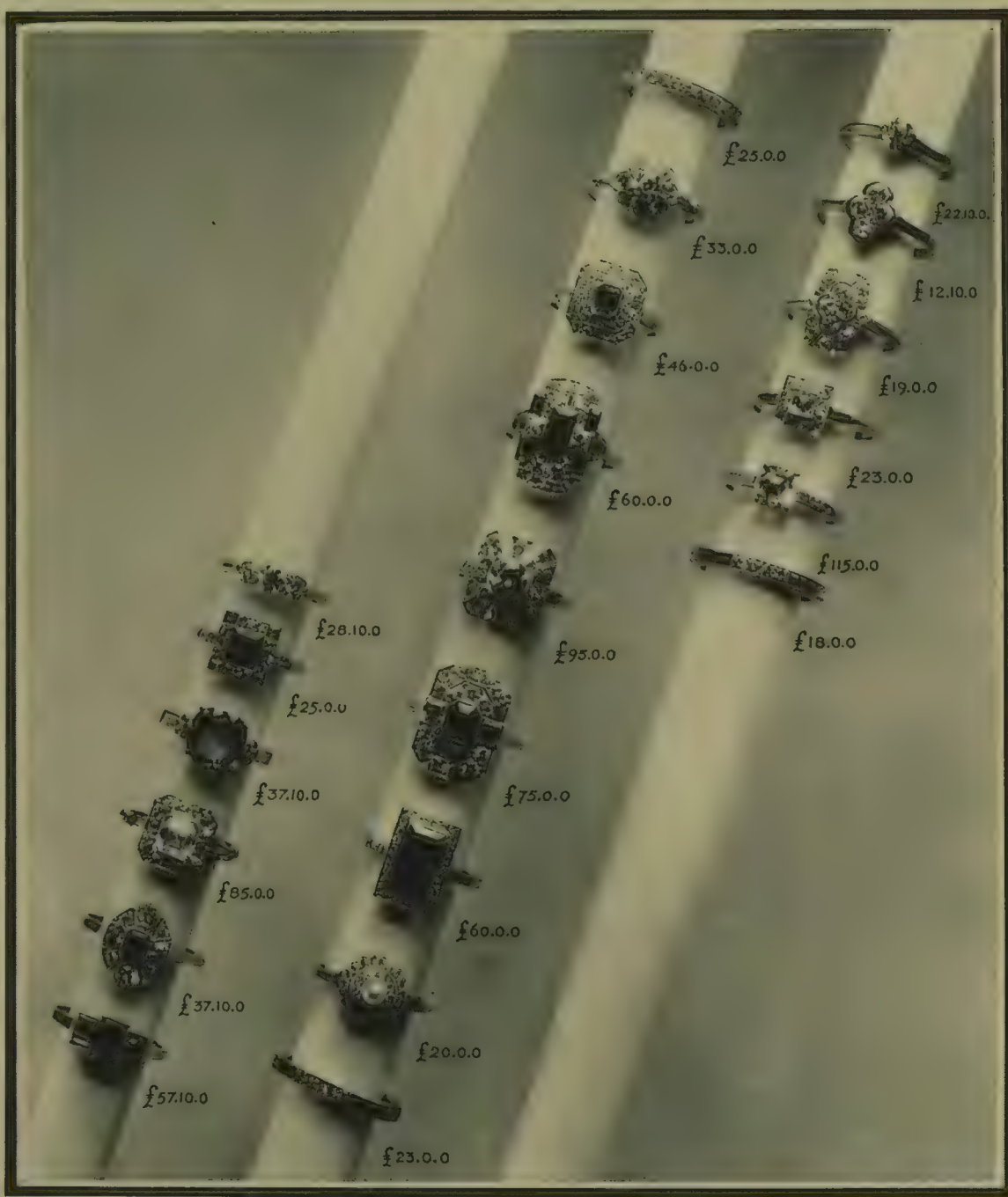
Photograph reproduced by Courtesy of Messrs. Bluett and Sons, 48, Davies Street, W.1.



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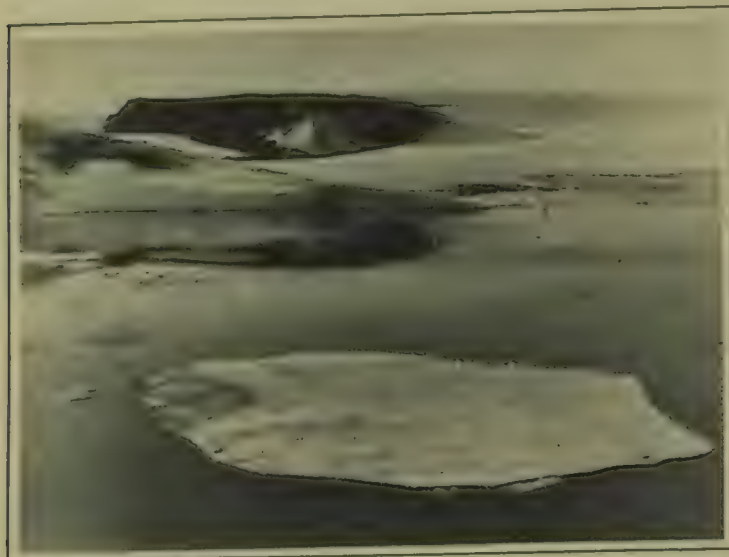
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AN AMBITIOUS ARCTIC TOUR.

THE wonders of the Arctic will this summer be unfolded to a party of tourists for the first time. A record expedition into the heart of the Arctic is being organised. The ice-breaker *Malygin*, renowned



THE REMARKABLE ARCTIC TOUR IN HIGH LATITUDES WHICH IS BEING ORGANISED BY "INTOURIST" (STATE TOURIST OFFICE OF THE U.S.S.R.) FOR THE SUMMER: A SCENE IN FRANZ JOSEF LAND, WHICH THE FAMOUS ICE-BREAKER "MALYGIN" WILL VISIT; ENABLING TOURISTS TO GO ASHORE AND ENJOY GOOD SPORT WITH BIRDS, WHITE BEAR, SEAL, AND EVEN SEA-LIONS.

throughout the world for her participation in the rescue of Nobile, will carry tourists to the highest possible latitudes of the Polar regions. The following is the itinerary of this unique voyage. Assembling on July 10 in Leningrad, where they will stay for three days, the tourists will proceed by special train, consisting of comfortable sleeping-cars and a restaurant-car, to Archangel, where they will stay one day, and thus have an opportunity to view that curious city. On July 15 the *Malygin* will leave Archangel, setting her course for Franz Josef Land. *En route* to Franz Josef Land the ship will cross an ice-field, which will afford an excellent opportunity for hunting

the white bear and the seal, and special halts will be made for the purpose. All the passengers desiring to avail themselves of the opportunity to hunt must take sporting guns, whose entry into, and exit from, the U.S.S.R. is free. The travellers will also be free to take away the skins of the animals killed.

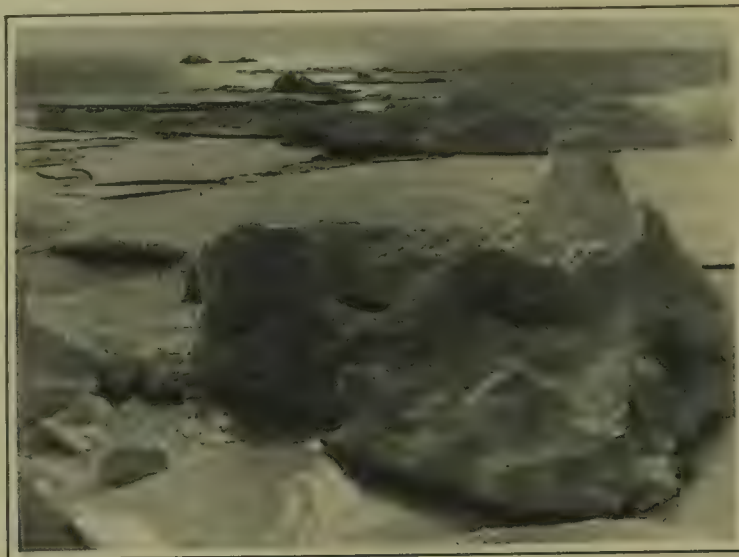
Calm Bay on Hooker Island will be visited, and then Cape Flora, where the cabins of various expeditions still remain to the present day. From Cape Flora the *Malygin* will go to Bell Island, then Alger Island, the base of the American expedition of Baldwin-Giegler (1901-1902). At all the places visited it will be possible to hunt birds, the white bear, the seal, the walrus, and even the sea-lion. Granted a favourable condition of the ice-fields, which there is good reason to expect this year, the ice-breaker will steam through the British Channel to Queen Victoria Island, the northernmost isle of the archipelago, and Kronprinz Rudolf Land, situated at latitude 82° north. *En route* the *Malygin* will call at Cape Norway on Jackson Island, where Nansen once wintered.

At the beginning of August the *Malygin* will leave

Franz Josef Land for Novaya Zemlia. After crossing the ice-field south of the archipelago, the ice-breaker will set course to the east of the Kara Sea. The *Malygin* may call at Wiese Island, discovered in 1930, and then the small Lonely Island, lost amidst the drifting ice, and visited only twice throughout man's history. The virgin sea between Wiese Island and Lonely Island has never been visited, and is entirely unknown. A discovery at this point of

an unknown land is a possibility to be reckoned with. From there the *Malygin* will proceed to the northern extremity of Novaya Zemlia, where the tourists will land to hunt wild reindeer. Afterwards they will pass through the straits of "Matoshkin Shar," which divide Novaya Zemlia into two islands, and of which the landscapes are considered as some of the most striking in the Arctic. There will be an opportunity of seeing the life of the Samoyeds on Novaya Zemlia, and on the return voyage to Archangel, when the *Malygin* will call at Kalguevo Island, which is inhabited by Samoyeds tending herds of reindeer. Archangel will be reached some time between Aug. 15 and 25.

From Archangel the tourists will travel to Moscow by train, consisting of comfortable sleeping-cars and a restaurant-car. In Moscow they will stay five days, and will have an opportunity of seeing all the objects and places of interest. This remarkable tour is being arranged by Intourist (State Tourist Office of the U.S.S.R.), whose London address is Bush House, East Wing, Aldwych, London, W.C.2.

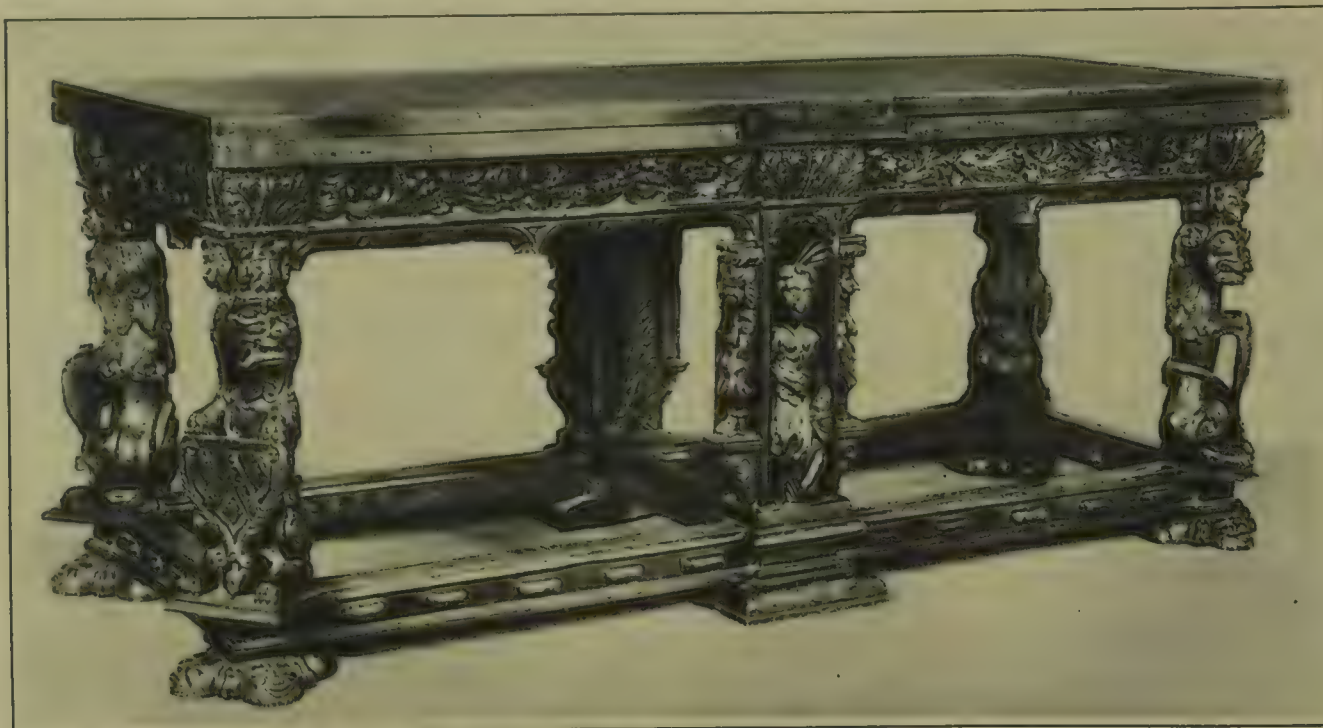


A SCENE OF FAIRY LOVELINESS TYPICAL OF THOSE TO BE VISITED BY THE "INTOURIST" ARCTIC TOUR IN THE ICE-BREAKER "MALYGIN": ICE-FORMATIONS ON THE WAY TO KRONPRINZ RUDOLF LAND—A PROPOSED LANDFALL SITUATED AT LATITUDE 82 DEGREES N.—ABOUT 550 MILES FROM THE NORTH POLE.

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"BUCHANAN'S LIQUEUR"

ITALY AT COVENT GARDEN AND RUSSIA AT THE LYCEUM.

THE Italian Season at Covent Garden has opened brilliantly with two fine productions of Verdi—the little-known middle-period opera, "La Forza del Destino," first performed in St. Petersburg in 1862 and produced for the first time at Covent Garden last week; and the last of all Verdi's operas—the classic "Falstaff," composed in his eightieth year and first produced at Milan in 1893.

Both these productions were on a very high level. Signor Tullio Serafin, the conductor this year, is a more refined musician than his predecessor, and, together with superior finish, he combines vitality and control. The performance of "Falstaff" was well-nigh perfect. Mariano Stabile has a great reputation in Italy, and we have learned to expect a first-class artistic performance from him, but on this occasion he even surpassed expectations. His range of tone-colour, of expression facial and vocal, his perfect poise and vivacity, his command of subtlety and breadth, are quite exceptional. He was well supported by an able cast, and the ensemble singing, so important in this opera, was excellent. Badini's Ford, Nessi's Bardolfo, and Autori's Pistol could hardly have been bettered. Among the women, Elvira Casazza's Dame Quickly was, perhaps, the most accomplished performance. Stani Zawaska was a gayer and more attractive Alice Ford than is usual, but her dresses might have been more in keeping with those of the rest of the cast. "Falstaff" is an acquired taste. It is the touchstone of real connoisseurship, for only the most refined musical palate can appreciate to the full its delicate bouquet.

"La Forza del Destino" has more of the rich, strong colour of the earlier Verdi. It is gloomy, but it is never dull. Unfortunately, however, the finest act of this opera is the last, and it was rather late when we arrived at this fourth act, in spite of the performance having begun at 7.45. Those who stayed to the end—and only a very few amongst the big audience failed to do so—were rewarded by a magnificent performance by Rosa Ponselle. The whole of this last act is an operatic masterpiece, and the concluding trio is so exquisite that it alone would justify the performance of the opera. Francis Don Carlo and Pertile as Don Alvaro have many good

points, but they both—Pertile especially—over-sing to a distressing degree. This is a very bad habit which perhaps in Pertile's case cannot now be checked; which is a great pity, for, except to the coarsest of tastes, it is unattractive. The conclusion of the third act needs, in my opinion, different treatment. If this were made effective, as, I understand, it has been done in the Werfel production in Germany, "La Forza del Destino" would be constantly successful when performed at Covent Garden.

At the Lyceum, Glinka's opera-ballet, "Russlan and Ludmilla," was produced for the first time, under M. Steiman. Glinka was one of the most

highly-gifted of all Russian composers, although he was the first. There is enormous talent in this opera, and at the conclusion of the first act anyone unfamiliar with the opera, hearing it for the first time, would probably expect a masterpiece. Glinka had a talent that almost entitles him to be called the Russian Mozart, but unfortunately the plot of "Russlan and Ludmilla" involved him in interminable ballets, with which the spectator gets very bored when they are performed with nothing more than average competence. Such a fantastic and fairy-tale plot as "Russlan and Ludmilla" needs enormous musical resources on the part of the composer in order to make up for its lack of human interest; and Glinka, who composed this opera when he was about thirty-nine, had not developed to the point of being able to sustain the interest throughout. Nevertheless, if the opera were judiciously cut it would be most enjoyable, for the freshness and spontaneity of Glinka's music is undeniable.

The production in some respects was magnificent. The setting and dresses of the first scene made a superb spectacle, which drew instantaneous applause when the curtain went up. But the *décor*, by Bilinsky, all through is good. The dances were less well composed, and were the weakest part of the opera and could be cut with advantage. Mme. Lissitchkina as Ludmilla showed herself to be a fine coloratura soprano, and we would willingly have heard more of her. Praise must also be given to A. Rebane (Ratmir), G. Jureneff (Russlan), C. Kaydanoff (Farlaf), and G. Pozemkovsky (Finn), who are all capable singers.

W. J. TURNER.

A READER'S RECORD FOR THE WEEK.

Kings in the Making : The Princes of Wales. E. Thornton Cook. (Murray ; 7s. 6d.)

Few are Chosen : Studies in the Theatrical Lighting of Life's Theatre. Oswald Blakiston and Francis Bruguière. (Eric Partridge, at The Scholartis Press ; 30s.)

The Rollicking Chronicles of Touchard-Lafosse III. : Louis XIV. and Madame de Maintenon. Translated by Henry C. Sneyd. (Hamilton ; 12s. 6d.)

The Trial of Dr. Smethurst. Edited by Leonard R. Parry. (Hodge ; 10s. 6d.)

A Guide to Old French Plate. Louis Carré. (Chapman and Hall ; 13s. 6d.)

Moscow Has a Plan. M. Ilin. (Cape ; 5s.)

Two Royal Domains of France : The Tuileries and Versailles in Garden-History, Art, and Anecdote. M. McDougall. (Cape ; 15s.)

King Crime. Collinson Owen. (Benn ; 12s. 6d.)

FICTION.

Challenge to Clarissa. E. M. Delafield. (Macmillan ; 7s. 6d.)

Thalassa. Mary Frances McHugh. (Macmillan ; 7s. 6d.)

The Sophisticates. Gertrude Atherton. (Chapman and Hall ; 7s. 6d.)

Some Book-Hunting Adventures : a Diversion. Richard Garnett. (Blackwood ; 7s. 6d.)

The Romance of Peter Waine. Una L. Silberrad. (Hutchinson ; 7s. 6d.)

The Little Silver Leaves. Kathlyn Rhodes. (Hutchinson ; 7s. 6d.)

Lord Aberconway has consented to attend and present the prizes at Kimmel School, Abergele, Denbighshire, on Speech Day, July 4, 1931.

Yachtsmen will be interested to know that the new edition of Andrew Thomson's "Yachting Guide and Tide Tables" (Andrew Thomson, Ltd., 25, Haymarket, S.W.1 ; 1s.) is now available. It contains, beside the Tables, a variety of notes on subjects of such widely different interest as "Admiralty Warrants"; The Caledonian, Forth and Clyde, Kiel, North Sea, Suez and Manchester Ship Canals; "Principal Yachting Fixtures"; a Speed Table; and the "Winning Yachts of 1930"—to mention only a few of the valuable features of this handy little volume.



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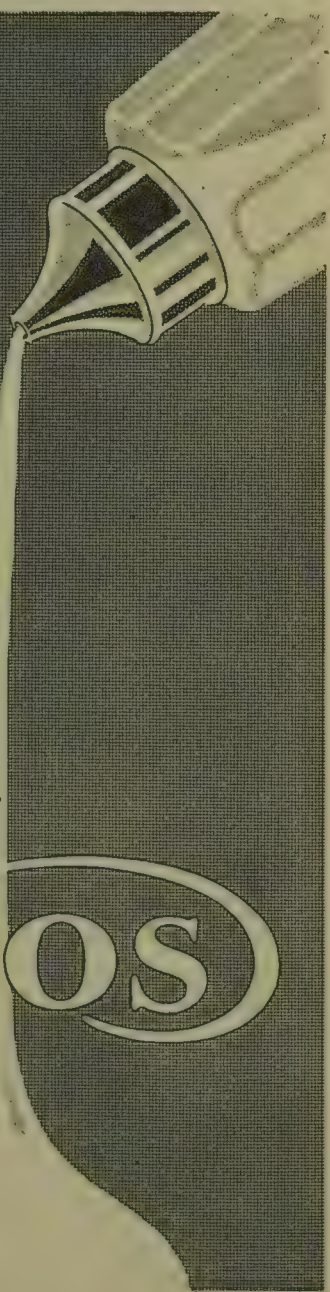
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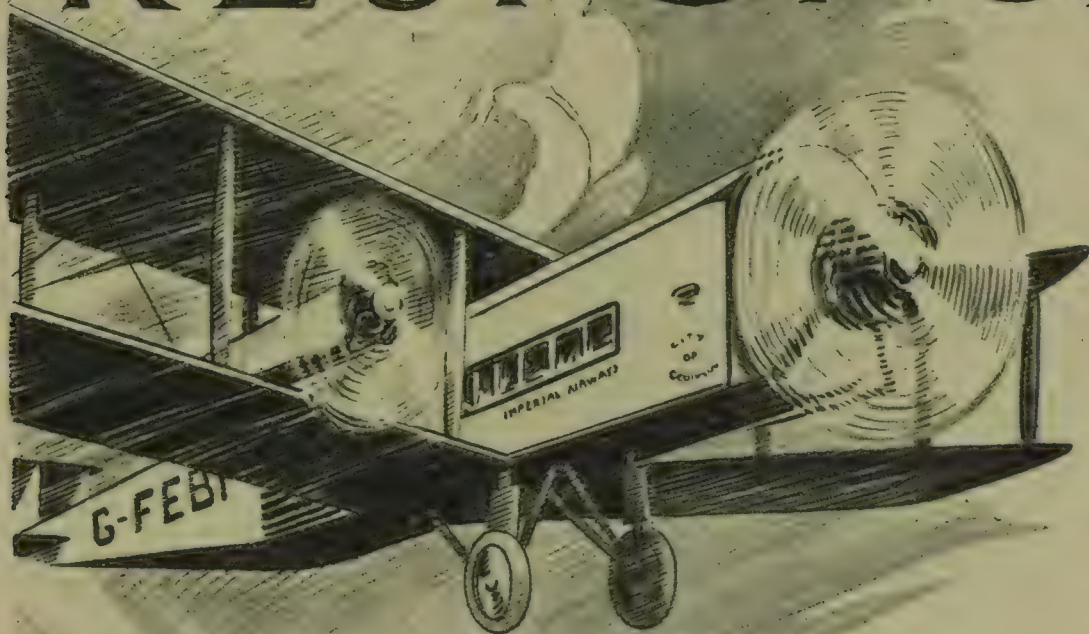
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

LAST year American motorists paid £99,000,000 in taxes on petrol, and the average consumption of each vehicle was 440 imperial gallons British measure, the tax varying in the different States from one penny per gallon (American) to threepence

per gallon. Here in England, last year, we paid fourpence per imperial gallon, which produced £18,000,000 to the Treasury; and this year we have to pay sixpence per gallon.



CONTROLLER OF THE DESTINIES OF TEN THOUSAND EMPLOYEES: MR. W. E. BULLOCK, MANAGING DIRECTOR OF MESSRS. SINGER AND CO.

Mr. Bullock, as Managing Director of Singer and Co., Ltd., controls eight thousand employees on his own payroll and two thousand who are solely engaged on Singer work elsewhere.

Altogether, motorists paid in Great Britain about £40,000,000 per annum in taxes for their cars and other motor-vehicles. "Not bad" for a country with an estimated population of 45,000,000, says the economist, but "Too bad" is the rejoinder from the motor industry. Is it to be wondered that England has to build small-rated cars with such a heavy load of taxes to be carried by the motor-owners? Also, with a home consumption of roughly 160,000 cars and 60,000 commercial vehicles each year, it

is not possible for any British motor-manufacturer to cut his costs down to his U.S.A. rivals', who are building that number per month. That is why I take off my hat to the Vauxhall selling at under £300, to the Hillman "Wizard," and to the English Chevrolet cars—wonderful value in motors from works with small annual outputs.

Another English factory well deserving praise is the Standard, of Coventry. Their production this year will be about 14,000 cars sold, and will show an excellent profit on that output. I do not believe you could build cars in America at the present Standard prices with a profit on such a small output. Yet we do it over here, and think nothing of it. What we could do if we had the same demand for our home market as our U.S.A. friends have, I scarce like to mention. No wonder Mr. Henry Ford admires the English workman! I have every confidence that next year, when Dagenham gets going and production

is in full swing, costs of building cars in England will be less than in America.

New Mascots for Motors.

Lejeune's accurate scale models of leading British aircraft are now very popular as mascots for cars. Cast in solid bronze, these ornaments of the radiator cap are finished in bright or antique silver, unless chromium-finish is specified by the purchaser. I always feel that I am in France when I visit 132, Great Portland Street, London, and see Mme. Lejeune behind the counter. Why is it that involuntarily one bows to the woman assistant as one enters a shop in France to be served by Madame? I should blush for my manners if I failed to do so here. Never is man more tempted to buy knickknacks for one's motor-carriage than when visiting Lejeune's. Patriotic flags and masts to fly them for certain occasions; all sorts of handy ash-trays and companions for the passengers—but I have not space enough to give a list of articles which make very acceptable presents to every motor-car owner. I must be content to specify a few of the aeroplanes as mascots. These include the famous Supermarine "S 6," the Handley-Page "Hannibal," the Bristol "Bulldog," the "Golden Ray," the Avro-Avian, the Fairey Monoplane, the Westland Wapiti, and the Gipsy Moth amongst others. Guardian medallions of St. Christopher and others are also here in great variety. But write for a catalogue, as it is an interesting collection of artistic embellishments for motors.

Speed Increased for Trailers.

The A.A. have broadcast the information that they had received a notice from the Minister of Transport that he was altering the speed allowed to cars drawing light two-wheeled trailers from the limit of 20 miles an hour, and increasing it to 30 miles an hour. Holiday campers will be grateful for this concession. As a matter of fact, I think all speed limits are wrong.

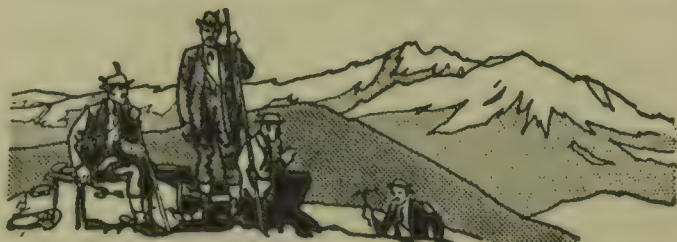
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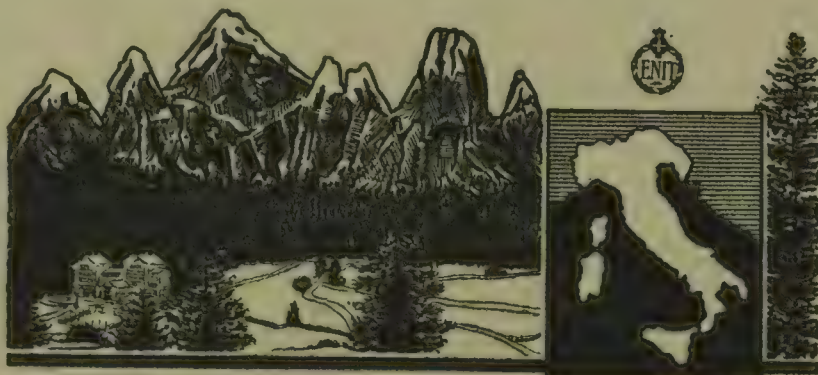
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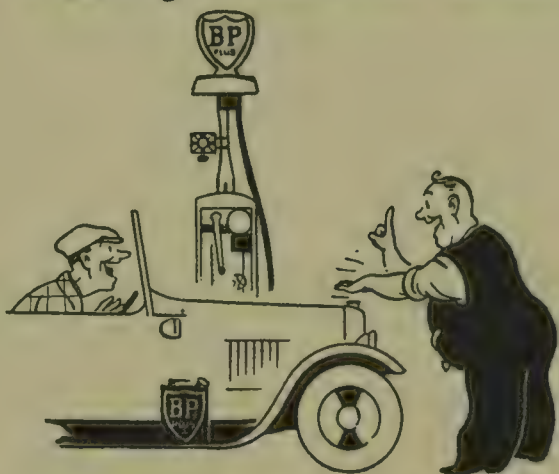
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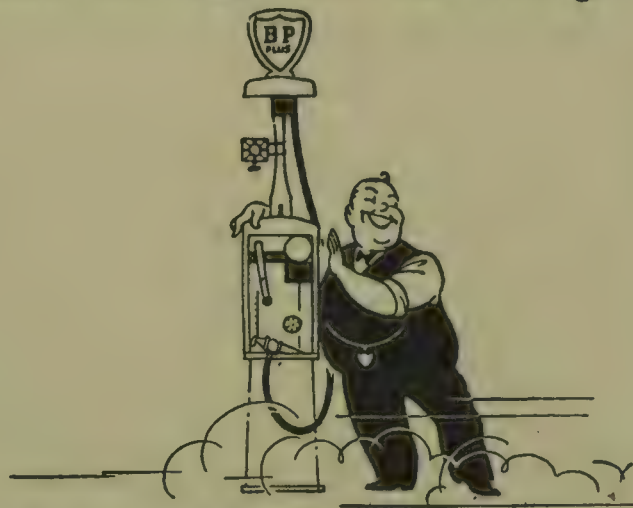
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(Continued.)

There is no need for them to-day. If the Government can allow cars to travel in Great Britain at any speed they choose so long as no one is endangered, the same rule should apply to all vehicles. I am sure,

stores for particulars, as I do not know where else it can be bought at the moment, although no doubt there are other places. It is called the "Norman Thompson" luggage-cover, and will hold securely on the rear luggage-grid of any car one case or a pile of suit-cases 3 ft. high. The black canvas cover is absolutely waterproof, and all metal parts are cellulose-finished. It has the merit of being quickly attached and rapidly released, and has only two fixing straps, which are adjustable to any grid. It keeps the trunks as rigid as a rock. Any degree of tension is available by turning hand-wheels at each side of the cover. These give the tension required by placing the strap-hooks in suitable holes in the wheels and tightening them. It certainly relieves one from all worry about the safety of the luggage on a holiday tour.

the ordinary Singer "Ten" saloon. But when the complete equipment is not needed, a reduction in price can be effected without the quality of the car being impaired. Realising this, Singers offer their special "Victory" saloon model, with a slightly modified equipment, at £190. The points of difference between the standard 10-h.p. at £210 and the "Victory" at £190 are fully set out in this folder. Motorists interested in discovering the equipment omitted to reduce the price by £20 should apply to the makers at Coventry for the folder, mentioning this journal to ensure its prompt despatch post free. Personally, I am astonished, in these days of easy payments, that £20 could possibly make prospective buyers favour the £190 model more than one at £210. One must suppose that there are folk who will limit the expenditure on their car to under £200, and put up with less equipment for the time being. The Singer "Ten" is a particularly speedy car, with well-balanced brakes, and the £210 model saloon captured four Class F International records this year, and also averaged 55.9 miles per hour on a 48 hours' run—a splendid achievement for the British motor industry.



AT LUHACOVICE SPA, ONE OF THE MANY ATTRACTIVE HEALTH RESORTS OF CZECHO-SLOVAKIA: A VIEW OF THE MINERAL BATHS.

privately, that Mr. Herbert Morrison agrees with me, although officially he must not admit it. Nobody wants to crash or to endanger the lives of others, whatever vehicle is driven. Therefore why limit speeds, except by the common sense of the driver? Why should a bus-driver be a bigger fool or less careful than a private chauffeur? Both have their living to earn, and one can apply the argument to every class of driver and vehicle piloted. "Driving to the danger of the public" or "driving carelessly" are offences quite sufficient to prevent anybody exceeding the limits of safety. Speed limits will not affect this, as we know by experience of the past.

New Luggage-Grid Cover.

Returning to the subject of motor-campers and tourists, these will be glad to learn that an excellent luggage-cover has now been placed on the market. I happened to discover it while visiting Harrods recently, and those interested might write to these

"Victory Ten" Singer Model.

I have received a copy of the new Singer "Victory Ten" folder, which describes an entirely new £190 saloon model just placed on the market by Singer and Co., Ltd., of Coventry. This handy catalogue states that in these days of fierce competition, when prices are already down to the lowest ebb, there is an irreducible minimum below which no manufacturer can sell a car at a profit and give super-quality. This irreducible minimum, in the case of a fully-equipped 10-h.p. saloon, may be said to be £210, the price they ask for



THE FRANZENSQUELLE: THE OLDEST AND MOST POWERFUL SPRING IN THE HEALTH RESORT OF FRANZENSBAD, IN CZECHO-SLOVAKIA, WHICH IS ONLY THIRTY-SIX HOURS' JOURNEY FROM LONDON, AND IS ATTRACTING AN INCREASING NUMBER OF VISITORS EACH YEAR.

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THE PLAYHOUSES.

"THE GEISHA," AT DALY'S.

WHAT fun our parents must have had in the 1890's! Mr. Bannister Howard reminded us of this with his revival of "The Belle of New York," first produced in 1898, and he further arouses our envy of their fortune with "The Geisha," first done in 1896. The book may be a trifle too leisurely for modern tastes—though I, for one, find the change from slapstick, knockabout humour, in which the comedian punctuates every joke by a backward fall, a welcome one. But what melodies are here! "The Jewel of Asia," "Chin Chin Chinaman," "The Amorous Goldfish," "The Interfering Parrot," "Jack's the Boy," and innumerable others; any one of which would make the fortune of a modern musical comedy. Miss Rose Hignell made a big success in Miss Marie Tempest's original part of O Mimosa San, and there was an adequate supporting company. But it is the music of Mr. Sidney Jones that is the thing, and I venture to prophesy that it will prove an attraction not only to the middle-aged, but also to the young.

"THE HEIR," AT THE KINGSWAY.

Had Prince Antoine Bibesco's play been better written, it might have achieved a certain success with that playgoing public which—distantly resembling the dog who sniffs at the stout-bottle in the advertisement—only goes to the theatre to see "What is it the Lord Chamberlain dislikes so much?" Why this comedy was licensed while so many plays much less likely to offend and of vastly superior artistic quality are banned, is one of those mysteries the mere man in the street can never hope to solve. The Marquis of Sark is a miserly hypochondriac, seventy years of age. His heir presumptive, seeking to while away the time he is waiting for his death with a love-affair, introduces a lady doctor into the household. Her ministrations are so effective that within a few days the Marquis becomes a sprightly, rather than a doddering, seventy. In due course, he secretly marries the lady doctor, and on the night of the wedding his nephew breaks down the lady's resistance to his overtures—with the result that

some months later she learns she is about to become a mother; to the consternation of the nephew, when he learns she is his uncle's wife, and that the birth of a child will disinherit him. The plot, in its smoking-room story way, is an effective one, and there are occasionally some amusing lines; but as a whole it drags. In the hands of a Frederick Lonsdale or a Noel Coward, the comedy might have been a brilliant piece of flippancy. But as it now stands, apart from its extreme 'sexiness, which may appeal to some, the play has no entertainment value. A livelier production, some cutting, and really brilliant acting might have won it a success. But if, as seems likely, it meets with none, the drama will have suffered no artistic loss.

"THE SIGN OF THE SEVEN DIALS," AT THE CAMBRIDGE.

Mr. Archibald de Bear's new type of entertainment was original enough in conception, but unfortunately the material was not of the quality demanded by a West-End audience. Mr. Raymond Newell's fine voice was heard to advantage in an opening number, and there was an amusing sketchlet in which The Oldest Inhabitant regretted the modernisation of the Seven Dials. Then a sister-act, that was feeble both in matter and manner of presentation. But Mr. Seymour Hicks brought the curtain down to a hurricane of applause by a perfect performance in a brilliant adaptation from the French of Sacha Guitry. As a long-married man, struggling between His Imagination and His Conscience as to whether he should accompany a girl friend to Maxim's while his wife slumbered, he gave a deliciously witty and human performance; and Miss Betty Stockfield was charming as the friend. The second part consisted of a first-class concert-party that should be sure of success on any seaside pier, but was not original enough to crowd a theatre on these hot summer nights. The third part consisted of a draggy, undramatic adaptation of Robert Louis Stevenson's "The Hampton Club." Mr. Seymour Hicks scored in this, but our experience of Grand Guignol made it seem a very tame affair. Miss Elizabeth Pollock made the big hit of the evening with her caustic impressions of stage stars. The show was withdrawn on June 6.

"MARRY AT LEISURE," AT THE HAYMARKET.

For twenty years Mr. and Mrs. Forbes have been "living in sin." They are cut by the county, but this matters little until the fatal day when their daughter wants to marry the son of Lord Challow. Very opportunely, the real wife dies during a minor operation, so that the two may marry, "legitimise" their children, and live happily ever after. But respectable married life does not agree with the Forbeses. Their once jovial Bohemian household grows prim and proper. Mrs. Forbes worries about mud on the drawing-room carpet, while Forbes is so proud of having gained admission to a swagger golf-club that he can talk of nothing else. After a dinner-party there is a violent quarrel, which ends in the husband and wife deciding to give each other grounds for a divorce. Needless to say, the two couples meet in the same hotel. The reluctant co-respondent and the lady in the case steal away, leaving Mr. and Mrs. Forbes to pave the way for a happy ending in the next scene. A familiar story enough, but very brightly written, and providing a good evening's entertainment. Miss Marie Tempest was at her dazzling best as Mrs. Forbes. Mr. W. Graham-Browne played up to her admirably. Mr. Alan Napier cut an amusing figure as a willowy artist; and Miss Mignon O'Doherty was excellent as a he-woman.

"TURKEY TIME," AT THE ALDWYCH.

It is a pity that Mr. Tom Walls is allowing a suspicion of vulgarity to creep into the later Aldwych farces, thus rendering them not quite the ideal fare for everybody. A great pity, for otherwise Mr. Ben Travers's latest farce could be recommended as splendid entertainment for young and old. There may be some dull spots in the second act, but the third more than makes up for this. That master of farce-construction, Sir Arthur Pinero, would probably regard this loosely-woven, rambling affair as a poor piece of dramatic craftsmanship. And it is; but despite this it is very funny. The author has the advantage of writing for a permanent company. Occasionally, he allows Miss Ethel Coleridge to display her versatility in rôles that range from a society

(Continued overleaf.)

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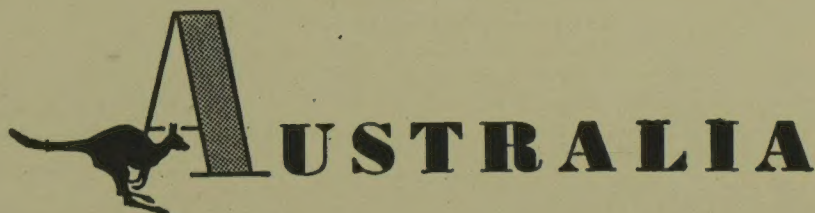


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Continued.
matron to a lodging-house keeper, but the remainder he keeps sticking to their last. Mr. Tom Walls is once again the hearty, horsy man of the world, with a palate for wine and an eye for a pretty girl; Mr. Ralph Lynn the pleasantly vacuous young man, with a real talent for getting into scrapes and with rather less ingenuity than Mr. Walls for getting out of them again. Mr. J. Robertson Hare is still the henpecked husband. I would not have him otherwise, for that plaintive eye and furrowed brow of his rank with the Tower and the Monument as one of the sights of London. Miss Winifred Shotter plays the damsel in distress with the ease that comes of experience; while Miss Mary Brough—is Miss Mary Brough. On the whole, very good entertainment, though, I repeat, some of the Rabelaisian jests will not appeal to all.

"GEORGIAN ENGLAND."

(Continued from Page 1000.)

that Mr. Richardson should look back wistfully upon the amusements of Georgian England: cowardice may explain it, but I should have got little satisfaction from the pursuit of a wild bull, nor could I have undertaken it in "a care-free, intimate, and individual spirit."

But the great bulk of Mr. Richardson's book is concerned with aspects of the past which are a pure delight to study. "I may be criticised," he says, "for devoting considerably less space to the fine arts than to the decorative crafts, and in the same way my section on building crafts and materials almost equals in bulk that on architectural design." I think he was more than justified, for, as he says: "the

course of architecture and painting in the eighteenth century are both fairly familiar, while the crafts of building and decoration, with their resultant influence on design, are practically, it may be said, a closed book to the ordinary reader."

I cannot praise too much Mr. Richardson's arrangement of his material, nor the charm with which he presents it. With so much ground to cover, he necessarily condenses a great deal; and over-much condensation, nine times out of ten, destroys one's appetite for reading. Mr. Richardson's condensation consists merely in giving his net a closer mesh; it does not militate against harmony of treatment, or lead him to pile up facts and details, irrespective of their literary, artistic, or historical associations. He finds time, for instance, to tell us that Dibdin's songs were said to be "worth ten thousand men to the British Navy"; he quotes Dr. Burney's brilliant definition of the tone of the virginal, "a scratch with a sound at the end of it"; and Dr. Johnson's wonderfully suggestive criticism of Addison: "he thinks greatly but faintly." As Mr. Richardson remarks, "the eighteenth century possessed a more distinct identity of its own than any other age in English history." Its homogeneity is a help to the historian; the same moods, the same ideas, recur; the age has an air of permanency, it sits placidly for its portrait. We have many convincing likenesses of it; but few that are as entirely satisfactory as Mr. Richardson's. A superb example of book-production, "Georgian England" is a volume to be treasured.—L. P. H.

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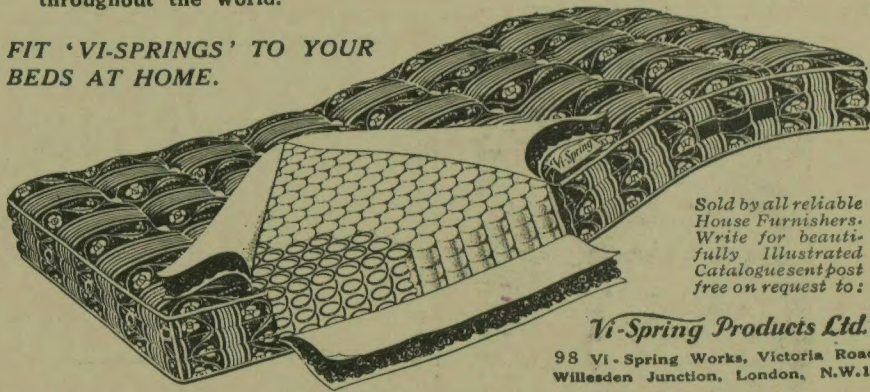
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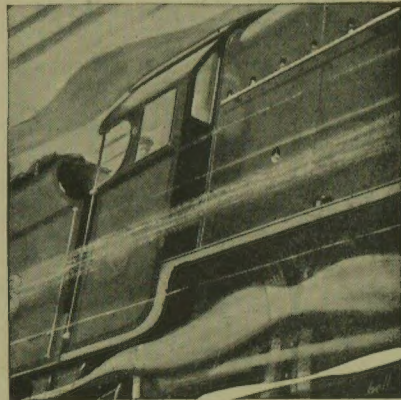
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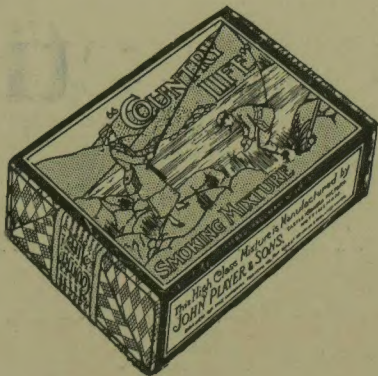
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